

PUBLICITY IN ACTION

THE AMERICAN SERIES OF PUBLIC RELATIONS BOOKS

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PUBLICITY IN ACTION

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PUBLICITY IN ACTION

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PREFACE

THIS book tries to tell what publicity is, how it is done, how it works, and who does it. It attempts to describe the important tools of publicity and show how they are used today.

Friends have asked, "Why write a book on publicity?" A colleague said, "A publicity man who writes a book either gives away all his secrets or reveals that he has no secrets." Are there actually any "secrets" in publicity? The tools and techniques used today are mostly the same tools and techniques that have been used many times to deliver a message to selected publics. There is really not much new in publicity today except, perhaps, television—and that is a combination of radio and motion pictures.

What may seem like a "secret" to somebody who suddenly becomes aware of it for the first time is more often a newly acquired understanding of what someone else has done successfully.

If there is a secret in publicity, it lies in having enough energy, organizing ability, and powers of self-expression to employ in any given situation the desirable combination of techniques which men have devised and tested for communicating, and effectively applying them toward the achievement of an objective.

What my friend meant in commenting that a book like this "gives away secrets" was that writing a book like this helps the competition. Whether or not that be true, I believe that competition is to be welcomed, not feared. No smart retailer will build his emporium in the middle of a desert. Successful stores are built in clusters, so they jointly can attract the traffic they all compete for. Experienced retailers know well that a good competitor can be a businessman's best friend.

Every publicity man who does a good job is helping his colleagues sell their wares. It is the poor operators, the inept, the dishonest, the deceitful, the quacks, who undermine the profession and give it a bad name. The more good publicity men there are, and the more good publicity enterprises they accomplish, the greater will be the realization by executives of the contributions publicity can make.

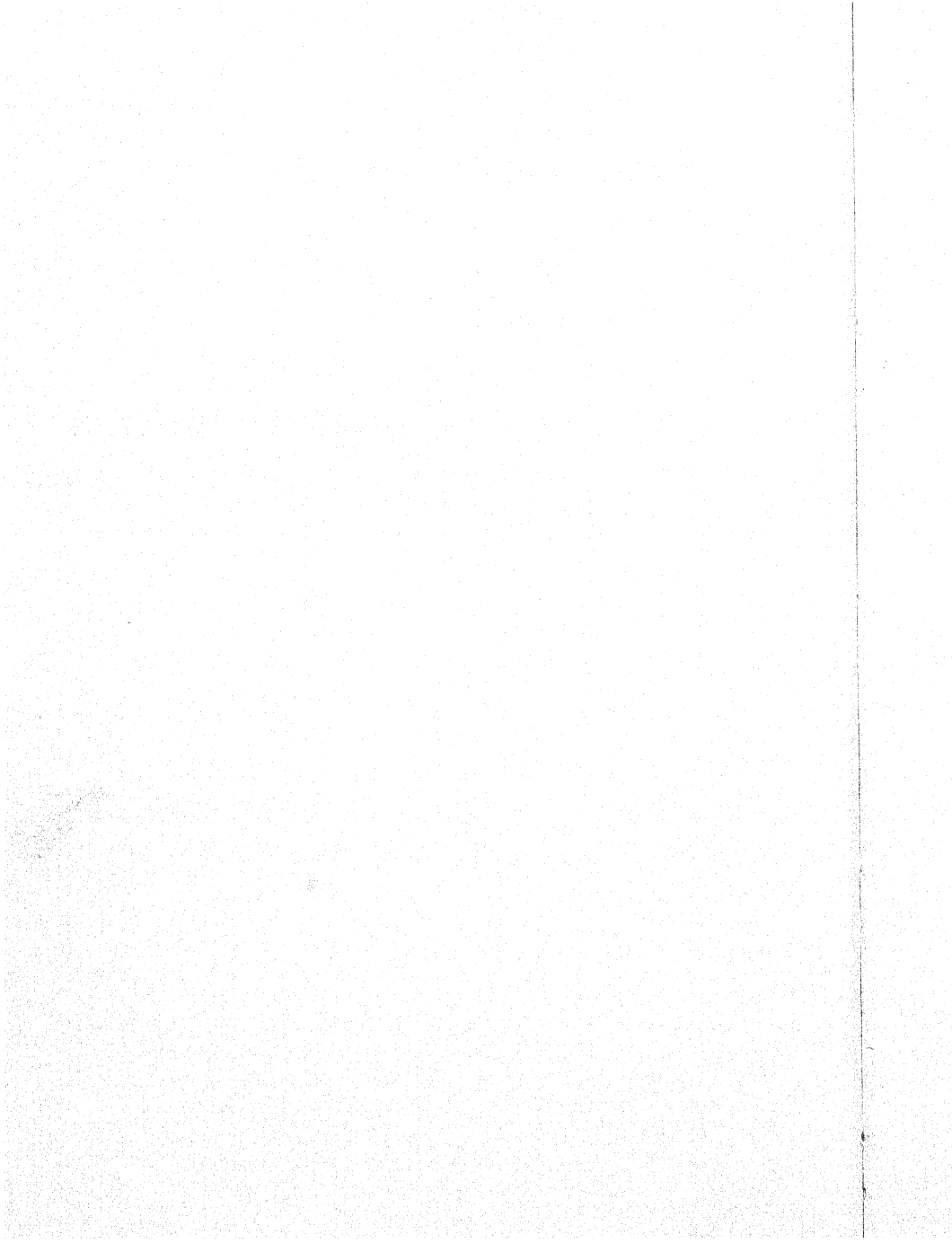
For every executive who engages a publicity man, many do not. Either they are unaware of what publicity can do for them or they have had an unfortunate experience. If, in addition to the good publicity men working today, new ones develop and do good work, the publicity profession and the good it can do will become better known and will attract increasing demand.

Many friends and associates have been generous with their help in the preparation of this book. Most of them are mentioned in the text in connection with material or ideas which they made available to the author. In addition, I would like to express my deep personal gratitude to the following associates who helped me so greatly in the production of this volume, in such matters as research, proof-reading, and actual preparation of the manuscript: W. B. Ross, William F. Taylor, Margot E. Howe, and last, but by no means least, my wife, Helene.

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Los Angeles, California

PUBLICITY IN ACTION



WHAT IS PUBLICITY?

TODAY we live in a great world.

From the beginning of time, this has been the proud, surging conviction of healthy men and women.

And what makes the world great? Above all else, our relations with others. The *self-expression* of each of us to his fellow humans.

Always there are problems to be overcome. The challenge of the problems adds much to the zest of living—but if the problems are insoluble, tensions result and things are not as wonderful as they might be.

One of the vital social problems of today comes from the size of our world—with the population doubling every few generations. That is the problem of *communication*, of telling our story, of “getting through” to each other.

In a world that constantly grows bigger, more streamlined, faster, and more complicated, the need for self-expression becomes more difficult to fulfill. Hence we have tensions and conflicts between nations, groups, classes, and economic strata.

Although an ancient art, practiced from the time men first were able to express themselves to one another, publicity as an organized profession is not much older than the electric light, the internal-combustion engine, and the ability to send voices through the air. As a technique, publicity has become a vital part of a complex modern world. It has become the art of projecting mass communication. In a world where communication from one man to another and from

one man to many others is a deep psychological need as well as a basic requirement for avoiding chaos, publicity is an organized technique for such communication.

Modern publicity is a major social lubricant in that it plays a fundamental part in making things work. People cannot organize—which they must do to get things done—unless information reaches them as to what they must do. This information, and the means of getting it to people, is publicity. The leaders of the modern world are those equipped by nature to spark things, to keep the world moving, growing, progressing. They must have ways of projecting their leadership to men and women. Publicity is one of the ways they do this.

Publicity and *public relations* have become increasingly important fields of activity in this modern world because they furnish means whereby we, as individuals, groups, and nations, can reach out for others, extend ourselves, tell our stories, in today's complex, complicated—but still great—world.

DEFINITION OF PUBLICITY

Publicity is:

a. Advertising of any kind. . . . b. Information with a news value, designed to advance the interests of a place, person, cause, or institution, usually appearing in public print. . . . c. Any action, or any matter spoken, written or printed, which secures public attention; also, the attention so gained. . . .

Webster's New International Dictionary

Publicity is the technique of "telling the story" of any organization, person, or cause.

Publicity is the umbrella term which in its meaning covers all the techniques employed to get a story across to the public.

Hence, *as a process*, publicity includes all that is written or said anywhere about an organization, person, or cause. *As a trade*, its application includes any effort made to tell something about an entity—whether it be a newspaper story, a speech, a letter, a publication, a rumor, or other means of communication.

It is a major weapon of wars, instrument of sales, tool of politics. Every person when engaged in self-expression, either speaking or writing, is practicing it. Every nation, company, labor union, political party, trade association, or other organization of individuals must practice it both as a device for keeping its components organized, and for "getting its case" over to the rest of the world.

Basically, publicity is *news*. News, narrowly defined in Webster as "matter of interest to newspaper readers," derives from two concepts. One is "something new" (and therefore, by extension, something interesting). The other is N-E-W-S (north, east, west, and south)—having the implication of universality, or widespread interest.

Publicity must be news, that is, be of interest, to be carried. It must be of interest for newspapers to print it, radio stations to broadcast it, other publications to feature it, people to talk about it. Its "interest" range may be narrow—confined to one group or small segment—but the interest must exist or it falls flat and makes no impact upon people, even though money be spent to force it upon public attention through paid advertising.

The art of *doing* publicity consists in taking subject matter which has interest, and creatively molding the factor of "being interesting" so that the subject will command the attention of the people or "publics" it is desired to reach.

That is why, in applying publicity, subjects are so often identified with prominent people or pretty girls or popular causes—to create and intensify interest.

Publicity at work therefore boils down, in any given application, to a process of analyzing the store of human interest (news material) inherent in the subject, selecting portions of it, organizing them, dressing them up properly, and making them available to people through media of information.

It is a process of analyzing . . . planning . . . organizing and producing . . . distributing (or aiming) the material so that it reaches its targets (people as individuals and people as members of groups).

PUBLIC RELATIONS

Public relations is probably the least succinctly defined term in modern civilized life. The public relations man acts as liaison between an organization and the general public, or specific segments of the public such as labor unions, the government, stockholders, customers, the press, or several of them or all of them.

Hence, labor negotiators, lobbyists, finance experts, sales executives, publicists, and other specialists from time to time describe themselves as "public relations men."

But how do we bring this term "public relations" into focus?

Public relations is the over-all "personality" and "policy" of an organization, *plus* the communicating of it. The communicating is *publicity*.

If public relations may be broadly considered, as it is by many, as the act of living right, of "being a good citizen," publicity is the act of telling the world about the right living, the good citizenship.

"Do not hide your light under a bushel," said an ancient sage. Publicity is the art of casting one's light out into the world, which is a good idea if it is *light* that is being distributed.

The light of one match can be seen by a hundred thousand people in a darkened coliseum—if there are no other matches. One of the challenges of modern life, and indeed of publicity, is the *competition*. With a number of thousands of matches burning in the coliseum, a single one makes little enough impression and may be hard to identify. A flashlight may be required to get special attention. The most effective publicity men (and the best paid) are those who can cause *their* lights to be singled out.

The role of *public relations* is to make a light *worth projecting*. The art of *publicity* is the act of *projecting* the light.

Every person and every organization practices public relations. But they do not all practice *good* public relations. A public relations executive once said, "Our job is to make the public relations of our clients *good* public relations. Then we use publicity to make the good known. Public relations or publicity is dishonest when used to make something that we know to be bad appear to be good, or when used to hide what is bad. Perhaps our trade ought to be called '*good* public relations.'"

✓ The job of public relations being to help "make it right," publicity becomes the principal tool in wooing and winning public opinion. The publicity man is the foot soldier of public relations. And any public relations professional who isn't first and basically a publicity expert is like an officer without basic training.

ADVERTISING

All advertising is publicity, but not all publicity is advertising. Advertising is one way of telling the story.

The basic difference is that *advertising* is the purchase of space or time or other media to incite direct action (make a sale, win a vote), while *publicity* which includes advertising, also connotes getting a story into media *without* purchasing the facility.

Publicity includes advertising because advertising, like publicity, tells the story. But in general usage, publicity is used to describe those expressions where the medium is not paid for, whereas advertising consists of paying for the medium to get the story told.

PROMOTION AND PROPAGANDA

Promotion describes commercial application of publicity, and publicity and advertising jointly, usually on a grand and coordinated scale, to the end of selling a product or products. *Propaganda* describes political application of publicity and advertising, also on a large scale, to the end of selling an idea, cause, or candidate, or all three.

CAMPAIGNS

Campaigns consist of concerted, single-purpose *publicity programs*, usually on a more or less elaborate scale, employing coordinated publicity through a variety of media, aimed at a number of targets, but focused on specific objectives. A campaign objective may be the election of a candidate, the promulgation of a political issue or cause, the reaching of a sales goal, or the raising of a quota of funds.

Illustrating by example, *straight publicity* would be the work of year-round publicity production and distribution on behalf of a corporation, chamber of commerce, government bureau, or other permanent organization.

A *promotion campaign* would be the development of such a project as launching a motion picture, selling a new car model, building up a big retail sale, conducting a Red Cross or Community Chest drive, developing a Christmas event in a shopping district. A promotion is a special, short-term program focusing a volume of publicity upon the attainment of a single specific objective.

A *propaganda campaign*—or *political campaign*—could be a short-term project to elect a president, governor, senator, mayor, or other candidate, or to put over or defeat a ballot proposition or bond issue. Also, it could be a drive to condition public opinion in a foreign country as groundwork for international activity, such as a war, peace offensive, or other objective.

Straight publicity is generally conceived and conducted as an operation involving no advertising. Publicity and advertising together are used as coordinated weapons in campaigns, either promotional or political.

Showing the close relationship of the terms, and the areas of potential confusion of meaning, in the Italian language *pubblicità* (which sounds like “publicity”) means “advertising,” while *propaganda* means “publicity.”

The formula for publicity is a "knows" for news, an ability to analyze information, a technique and facilities for production, the energy to do the work, and a strategic knowledge of where to distribute the product.

A little publicity is sometimes a dangerous thing, but it can also be a wonderful thing. Much harm can be done with it, but, while great good also can be done without it, not many people will know about it. Much of the purpose and vitality of this life is to spread the good things, and from the dawn of history publicity has been a way of spreading these things by spreading knowledge of them into the minds of many men.

Publicity, like ships, can deliver the good and the bad—but a ship cannot be blamed for carrying a bad cargo. Good products, good works, and good ideas do good in proportion as they are projected into the world and made available to more and more people.

That is the job publicity can do.

II

HOW TO PLAN PUBLICITY

POLITICAL offices, armies, the world of business, and the publicity profession are full of people who can execute marching orders. In every walk of organized life, the biggest premium is paid for the man who can create the design for action, lay down the blueprint, and write the specifications.

People often think of publicity as a simple process of getting stories and pictures into the newspapers. That in itself is not so simple, and requires a great deal of thought. But publicity is far more than that. Publicity in its essence, and particularly when executed on a campaign scale, is a major operation requiring planned and properly ordered execution of thousands of small details.

Really effective publicity is being achieved when the maximum number of impressions is made upon some citizen—when he sees the subject being publicized in his newspaper, in technical publications, in trade journals, over radio and television, on streetcar cards, in a national magazine, in the mail, in special publications of a church or club, on automobile bumper strips, on outdoor billboards—and when he gets telephone calls about it and discusses it with his friends.

This is the kind of planned publicity that brings sales or votes or whatever results may be sought.

Campaign publicity is like a military operation. A military machine includes specialists in aviation and antiaircraft, artillery and infantry, tanks and trench warfare, and many other specialties of war. Like a well-planned military campaign, publicity should be

set up to make effective use at the proper time of all of the many different weapons and tools available. Any lesser kind of publicity is a waste of effort and money, and will receive either no results at all, or smaller results than full-scale application would make possible.

Great campaigns—be they military, political, or publicity—constitute planned application of organized detail.

The campaigner who goes to the head of the class is the one who plans—who anticipates and disposes of the mass of little details. Details can be irksome, evasive, nervewracking. Much worse, they can be forgotten. The forgotten detail is the cemetery of campaigns. "For want of a nail, the shoe was lost; for want of a shoe, the horse was lost;" and so on.

The story is told of a publicist whose client had entered a float in the Tournament of Roses parade. *Life* magazine had planned to make *another* float the subject of a two-page spread. Nothing daunted, our publicist friend learned where *Life's* photographers would be posted; had the girls on his float primed to look at the cameras and look their best at that particular location. The girls on the other float were looking somewhere into the wide blue yonder when their float went by; what clicked then were not the cameramen's shutters but the frustrated gnashing of their teeth. Our friend had his beauties ready and the *Life* crew, bound to get a good story for their two-page spread, made the most of it.

A little planning and foresight enabled our publicist to present a major *Life* break to his client, when it originally had been scheduled for another.

Regardless of the nature of a publicity enterprise—whether it be a long-range publicity program for a corporation or a short-term campaign to raise money for a charity, or a promotional effort to bring large crowds to a show, or an effort to provide proper news coverage for a convention—it should be *planned* painstakingly. It has often been said in campaigns that one dollar carefully spent for planning in the early phases is worth ten dollars spent in the final and more critical stages. It is just as true that every unit of human effort and intelligence spent in careful preliminary analysis will save many units of effort and intelligence in the actual execution of details later on as the publicity project develops. *Therefore every publicity program, large or small, of whatever nature, should be carefully thought out and planned in advance.*

The steps for planning a publicity operation are as follows:

RESEARCH

Analyze the history and all available facts regarding the subject to be publicized. Examine the reports and comb the scrap books. Study the photographic files. Meet and talk with the key people who have had experience with the subject in the past.

Pry into the basic statistics and facts. Plenty of "dry work" at this stage of the game will save tears later. Study the profit-and-loss record. Analyze past and present policies. Consider public reaction to what has gone before, as well as probable public reaction to what is being projected. Go over the calendar and pick out the major dates—the anniversaries, the elections, traditional special events, and others. Make a complete file of the names and photographs of the present officers, and of the most influential men and women connected with the over-all project. Make an inventory of resources.

If it is a political campaign or a promotion in behalf of a product or other operation which will deal with competition, carefully analyze that competition. Determine what may be anticipated from it, and what should be done to cope with it.

From the start of any given publicity operation, begin keeping records, building up files, and accumulating basic data for future reference and research.

Voluminous filing may be hard on the secretary and she may say, "Is this filing necessary?" The answer is yes, it is necessary, even though the files must be weeded out from time to time. Especially in a high-pressure campaign or short-term operation conducted under severe pressure of time and competition, every record should be kept, because no one can predict which particular carbon copy or scribbled note may save the day in case of trouble.

The habit of keeping records—and keeping them in orderly fashion for ready reference—can be immensely helpful in unpredicted emergencies. For example, in a political campaign good records may provide the only offset to a suit for libel or the development of dangerous competitive action from the other side.

DEFINE THE OBJECTIVE

Is the publicity to be aimed at a local, regional, national, or international audience? Sometimes there is more than one objective; for example, the Pasadena Tournament of Roses has a double objective—to encourage local people to come and view one of America's most colorful winter pageants, and to attract national and

international attention to the climate and physical beauty of Southern California. A big trade show might be organized with the multiple objectives of attracting a large paying audience, widely publicizing the products of a given area or industry, and winning long-range confidence of exhibitors so they will purchase display space in future years.

The Republican party has one broad national objective and a number of more limited state and local objectives. The Rotary Club may wish to achieve no more than attracting the attention of its own members for a maximum attendance at a luncheon meeting. The Kremlin has a series of objectives, from international publicity laying the groundwork of world conquest and creating acceptance of the Communist ideology in the minds of people throughout the globe, down to local publicity within Russia to maintain the stranglehold of the Communist party on the life of the nation.

Most individual publicity breaks are planned as contributions to a larger objective. The publicist must analyze the subject he is handling because the scope of his efforts and the nature of his targets will influence the tools he will use, the direction in which he will aim, and the amount of money he will spend.

Setting the objective helps to determine the desirable budget. Sometimes, if the budget is restricted, the objective must be limited. The nature of the objective will guide the publicist in thinking about how he will seek the greatest possible results with the resources he has available.

Mere publicity without a planned aim is in itself meaningless, and can be harmful. Unless publicity fits into a pattern and helps to achieve the objective, it is worthless, wasteful, and at times potentially destructive of future accomplishments. Every piece of publicity should be planned to contribute to the strategic objective.

If the objective is to attract people to a show, the spirit of the publicity should be imaginative, light and gay, and accompanied by attractive photographs. If the objective is to sell a serious idea, the publicity might better concentrate on the serious subject matter presented in editorial pages, direct mail, and special publications. In political ballot propositions, publicity should employ a patient, painstaking, clarifying approach which *explains* while it *sells*.

GEOGRAPHIC BREAKDOWN

Local publicity aims at local newspapers, radio and television stations, house magazines, trade publications, outdoor, and direct mail.

Sectional publicity, aimed at a part of a state, expands the local technique with an additional effort to send mimeographed copy and matted pictures to a wider number of newspapers serving the communities in the area.

Statewide or regional publicity (several states) introduces such additional media as news syndicates, radio and television networks, and larger periodicals.

National publicity brings into heavy play the news and photo syndicates, newsreels, national publications, national radio and television networks.

If the publicity objective is local, such as in a congressional district campaign, expenditures for radio and television broadcasts or advertisements in big newspapers might be partially wasted. The campaign is paying to reach many people in districts where they could under no circumstances vote for the candidate in question. In a situation of this kind, it is often better to concentrate the effort and available funds on such pin-point media as direct mail and small community newspapers.

Of course, the broader the scope of the planned publicity operation, the more coverage will automatically result. Effective national publicity usually generates local results at the point of origin.

Local publicity, even though no emphasis be placed on broader coverage, often has sufficient interest to be picked up by a syndicate or a national magazine, thereby attracting more widespread attention than was originally expected.

As the marksman carefully aims at his target, the publicist should carefully aim at his objective so that, no matter what the collateral results of his efforts might be, he will achieve his assigned mission.

MAKING LISTS

The work of publicity comes in three phases—planning, producing and distributing the material. At the planning stage, adequate lists should be compiled to make possible the desired distribution.

The compilation of lists requires such tedious effort that this feature more than any other can make a publicity man wish he had undertaken some other career. Yet a publicity effort without good lists will be approximately as effective as a heavy bomber without a bombsight or a piece of artillery without aiming devices.

Making lists doubly irksome and difficult to manage, they reflect the instability of mankind by getting out of date even while they are being compiled. Death, migration, promotion, marriage, and the various other changes that take place in the lives of men will

make most lists turn over from 25 to 35 per cent or more in a year.

For this reason, *admonition Number One* regarding lists must be, "Revise every list at least once a year." What does it gain a publicity man to prepare the most magnificent material in the world if it doesn't reach its destination? Dead and departed editors print no news!

The making of lists is the personal travail of the publicity man because it is a job he invariably must do for himself, or closely supervise to ensure that it be done properly. Every different client, company, organization, or campaign will require different lists. Lists built for one organization will seldom be specific enough for any other.

BASIC SOURCES OF LISTS

1. *Editor and Publisher Year Book* lists daily newspapers of the United States and Canada, and many published in Latin America and Europe. It gives separate lists of syndicates, feature services, advertising agencies, sports editors, women's editors, other department editors, foreign-language dailies of the United States, daily Negro publications, Washington correspondents, and a complete bibliography of publications on journalistic subjects and other classified information. This is the most valuable reference work in the publicity business, and no publicist can afford to be without the most recent edition.

2. *N. W. Ayer Directory of Newspapers and Periodicals* lists most of the periodical publications of America and gives address and name of publishers, broken down by cities, with an alphabetized index by group classifications at the end of the directory. The current Ayer directory is a vital companion piece with *Editor and Publisher Year Book* in the library of any publicity organization.

3. *Printers' Ink* publishes a list of house magazines, the internal publications of companies.

4. *The Nation's Leading House Magazines* is a directory published by the Gebbie Press, New York City, giving pictures of the front cover of these publications and an analysis of the subject matter acceptable or desirable to each one of them.

5. *The Editorial Directory of Business Publications*, published by the Galub Publishing Company, New York City, lists trade publications by industrial classifications, giving address, editorial personnel, and a description of content of each listing, with a complete alphabetical list in the back of the directory.

6. *Standard Rate and Data, Photo Markets, Broadcasting, Radio*

Daily Yearbook, Broadcast Advertising, Variety Radio Directory, and many writers' publications publish valuable lists and tips for publicists.

7. The Department of Commerce publishes lists of trade associations separated by states, with special lists for New York City and Chicago. In addition there is a separate list of national trade associations.

8. Lists of chambers of commerce in the United States may be obtained from either the United States Chamber of Commerce in Washington, D.C., or the New York State Chamber of Commerce in New York City.

9. Other good source references in compiling lists include chambers of commerce, newspaper publishers' associations, radio and TV broadcasters' associations, various other trade associations, established publicists, classified telephone directories, advertising agencies, direct-mail houses, list brokers, political organizations, and business houses.

It should be said about lists, including some of those mentioned above, that there are two things a man will vigorously shield from the prying eyes of anyone else: his lists and his wife—and often in that order. In short, the publicist usually must build his own lists.

CHECK LIST FOR DEVELOPING A LIST

—Obtain as many as possible of the basic lists described above.

—Compare and analyze all available existing lists.

—Consult classified section of the telephone directory for breakdown of classifications.

—Note each of the publications and names on a 3 x 5 card, including publication name, address, telephone number, date and frequency of publication, publisher's name, editor's name, name of any other key personnel for publicity purposes, deadline date and time, field covered, circulation, and classification. (For example: architecture, medicine, association, employees' publication, radio station, special group, or whatever.) A master list on 3 x 5 cards overcomes duplication and facilitates speedy assembling of special sheet lists. "Working" lists can be transferred to sheets and the individual cards returned to their position in the master file.

—Add to the lists new names and references from newspaper clippings, letters, personal observations, or experiences.

—With the most important lists, it is a wise precaution (if time is available) to verify the items by telephone. Publications come and go, editors and addresses change, on the shortest notice.

REPEAT: It is *imperative* to revise each list at least once a year, and to revise it before using it in every major campaign.

MAKING THE BUDGET

It would be well for a publicity man to develop his budget with the same care as a man should select the home he will live in, for after he is committed to it he must live with it, and its shortcomings may haunt him. The other details of planning should first be carefully assembled and analyzed, and the budget tailored to cover the job.

All too frequently a publicity man is arbitrarily limited at the outset by limited funds. He should make sure he can produce the expected results with the budget he accepts because he will be held accountable once the budget is set.

In some publicity operations, and particularly in political campaigns, no stabilized budget is possible in the early stages because the amount to be spent will be contingent upon whatever amount can be raised during the progress of the campaign. Unfortunately this amount does not always harmonize with the amount which *should be* raised and expended to achieve the objectives. To fit such situations, frequently a maximum and a minimum budget are set up, the maximum being that considered ideal, and the minimum being that considered realistic. In this kind of an operation, the budget is adjusted as the campaign progresses to compensate for the income actually realized, plus an intelligent appraisal of the most effective channels of expenditure in view of rapidly changing circumstances of the campaign.

Fee: Where a publicist is to be the full-time permanent employee of an organization, his salary may range from as little as \$50 a week to more than \$50,000 a year. There is an equally wide range in fees for serving an organization or a client on a campaign or project basis.

In arrangements with clients, the fee can be stipulated as the contractor's personal reimbursement, with all other expenses, including salaries of personnel, charged in addition. Another formula is a package arrangement in which the contractor undertakes to meet the expenses himself, out of an over-all consideration or fee. Sometimes a compromise formula is used, under which the contractor charges a fee for the service of himself and certain specified employees, with additional expenses, including new employees who may be engaged, to be charged to the client.

A variation of the stipulated-fee formula will be for the two

parties to agree, as is often done by attorneys and certified public accountants, that a certain amount per hour will be paid to the publicity man, based on the number of hours he works. With this kind of a formula, a maximum consideration may be agreed upon. This is sometimes a flexible figure subject to revision in the event of unforeseen requirements.

The simplest way for a publicity man to arrive at an equitable fee is to calculate how much he wishes to earn for an hour of work (based, if he likes, on his annual income in recent years), compute how many hours the particular contract will require, multiply the two figures, add his overhead and a small margin for contingencies, and set the total as his fee.

Additional employees: Where the publicist does not include his staff expenses as part of his fee, this should be set forth as separate items in the budget.

Photographs: The publicist initiating a program or campaign should consult with a good publicity photographer to get latest price estimates before figuring this item on his budget. For a single-shot publicity story, photographers usually charge a rate of so much per negative and so much per print therefrom. Where a great deal of work is to be done by a photographer, it is more economical and efficient to arrange for his services on the basis of paying him a fee for his time, plus expenses.

For a local picture-story break, one different picture will be needed for each local daily with about two extra to allow for a choice by every editor. For a national picture release, a different negative will be needed for each photo syndicate, plus a few extras to allow for choice.

Suppose a photographer charges five dollars per negative, plus one dollar for each extra print. The publicist plans to produce six picture stories. A picture story to him means six versions of a single subject, each one enough different to justify simultaneous publication by the different editors. Six stories times six pictures is 36, which in the case of this photographer's charge would entail a total cost of \$180 for photographs. Allowing for emergency calls for other pictures, extra prints to take care of trade publications, and contingencies, a budget figure of \$250 would be in order.

Mats: Smaller newspapers will not undertake the expense of engraving most publicity pictures, but many of these community newspapers like to print interesting photographs if they are received in matrix form. The same photographs that are produced for the

metropolitan dailies offer a selection from which a photo can be chosen for reproduction into a mat.

Basic prices for mats differ in various locations. Price quotations should be obtained, including cost of the halftone, composition, and proofs to accompany mats showing editors what the picture looks like. With this information, the publicist can figure his budgetary requirements based on how many small papers are to be served, how many mat releases are to be distributed, and what size the mats will be. The total represents his budgetary figure for mats.

Distribution to Smaller Newspapers: The newspaper associations in many states offer a publicity mailing service. Often, for a nominal fee, the association will handle all of the details of mimeographing, mat making, and mailing. The story and art copy, with instructions as to what coverage is desired, is all the publicity man needs to supply.

If, as is necessary in some cases, the mats are made by someone outside the regular matrix service offered by the association, the only extra cost would be a slight handling charge and the additional postage costs.

This system has many advantages. The material is mailed to an up-to-date list on stationery from the newspaper's own organization and is therefore usually given priority attention.

In addition to the state newspaper publishers' associations, other organizations are set up to perform a similar service. The publicist should contact the available service, get its rates, figure out the volume of his work, and analyze his budget figure accordingly.

Of course, many publicity offices handle the distribution themselves. It then becomes a simple matter of figuring postage, cost of mats, cost of supplies, and adding them all up.

Mailing: If a volume of mailing is to be done, the publicist should inquire at the nearest postal station about pertinent details. It is advisable when inquiring about rates for printed matter to submit a copy to the post office rather than ask for figures by telephone.

The publicist should follow all rules of proper addressing and packaging. He should be careful of colors used, choosing those that will show up well and not fade out. No mention may be made in the mails of a lottery, raffle, or chance-taking arrangement.

Because postal rates and regulations are changed frequently, it is wise to query the post office before any large or unusual mailing, and to keep in touch with regulations.

Many services will handle large mailings of stuffers and literature, including folding, stuffing, addressing, and actual mailing. Where the publicity enterprise, such as a political campaign, will require a heavy volume of such mailing, it may be advisable to engage such a service.

Production of Copy: Large volumes of copy can be produced by mimeographing, multigraphing, offset, letterpress printing, or other processes. Many organizations offer these services, but each job presents a different problem. General rates are almost impossible to quote, each contract depending on such facts as which process will be used, size and grade of paper, fold, manner of stamping, current labor rates, and other factors.

Messenger: Messenger service is important to deliver and pick up items in a hurry, deliver copy to city desks, and many other spontaneous duties in a publicity campaign. Rates vary in different cities.

Mileage: Most publicity campaigns involve a certain amount of driving. Rates should compare with those prevailing in local usage.

Entertainment: Many publicity operations involve and justify a provision for dinners and luncheons and other entertainment expenses. In some instances this item may include one or more planned dinners or affairs with a number of persons to be present. This item can be figured out for a specified amount and budgeted accordingly.

Models: In some publicity campaigns it may be feasible to engage professional models rather than to rely on volunteers to contribute their time. In such cases it is desirable for the publicist to inquire as to fees, and make the necessary provisions in his budget. In cities where there are no model agencies, college girls and local night-club performers will often take free-lance modeling assignments.

Clipping Service: The charges vary. The publicist can figure how many months he wishes to carry the service, and allow an override for the big volume of clippings that may be expected to come in at the last. In any extensive publicity campaign it is all but impossible to compute how large the bill might be for the clipping service. The best course, if this cost must be limited, is to contract with the clipping service for a maximum figure, ordering all clippings that can be purchased for up to the stipulated sum.

Other Items: In various publicity operations there are other charges that may be involved. For example, a publicity director may handle an advertising campaign in which case the amounts

should be figured and broken down properly among the media to be employed. Perhaps if a broadcast is to be arranged several hundred to more than a thousand dollars may be required to pay the charges for installing wires, microphones, engineering expenses, transportation, and other items. A campaign may involve use of a variety of materials, such as automobile bumper strips, posters, outdoor advertising sheets of various sizes, display materials, props for pictures (such as costumes and special lighting), and many others.

Miscellaneous: A miscellaneous or clean-up item should be included in every budget, allowing for an override of from 10 to 15 per cent to cover emergencies, unforeseen developments, changes in requirements, accommodation of important new ideas, price increases, and similar factors.

Usually the emergency item also will cover such things as stationery, telephone, telegraph, administrative expenses, and others.

STEPS IN PLANNING A BUDGET

1. Determine the over-all figure to be allowed, or the monthly allotment if it can be set.
2. If the figure has not been set, determine the desirable figure on the basis of total budget, objective, and amount of work to be done.
3. List the *items* to be used in the program, including those analyzed above plus any others to be used.
4. Telephone or contact the suppliers in each instance, to get up-to-the-minute rates, including taxes and other details. Do this for *every* campaign, because prices can change as rapidly as the weather.
5. Consider the relative value of the different items in the light of the total figure, and with respect to their potential importance in solving the particular problem involved.
6. Total the entire amount.
7. Allow a sum of at least 10 per cent of the expense budget for miscellaneous and contingency items, because in every program there will be unforeseen requirements, changes, important new ideas, price increases, and similar factors.

Billing: Proper billing of the client is not to be treated lightly by a publicity man concerned with his profit-and-loss statement at the end of the year.

The budget should include a stipulation as to dates or periods when the fee will be paid. It is frequently desirable, especially in

high-pressure campaigns, to arrange for a substantial down payment—often called a revolving fund—against which payments can be made to suppliers, to avoid tying up the publicity firm's funds in banking the operation.

In some cases, a publicist pays all bills himself and submits vouchers for repayment. In others, the bills are approved by the publicist and sent to the client for direct payment. The former procedure is usually more satisfactory to both publicist and client, particularly in the case of large firms and big operations, because it gives the publicist a degree of control over the fiscal operation in keeping with the responsibility he assumes.

In all cases, bills to the client should be accompanied by supporting vouchers, substantiating the amount claimed. This is businesslike and eliminates misunderstanding.

SCHEDULING THE CAMPAIGN

The timetable is relatively easy to form in a regular, year-round assignment. The schedule is fitted into the calendar of the organization. Publicity is timed with the annual banquet, annual election, new products, special events, appointments, personnel changes, annual report, new construction, and subsidiary campaigns when called for by activities of the organization.

In scheduling a special project or campaign, the first step is to sit down in solitude—possibly for two or three days—and accumulate as many ideas as possible. Jot down an unrestrained list of ideas, gags, stories, pictures, special events, personalities, tie-ups, special media, and subsidiary promotions. Let the list cool off for a day or so. Redigest it. Add to it. Cull it. Revise it. Review it with associates and staff assistants. Churn it around. Then begin actually organizing the best ideas, relating them to the other factors such as the budget, list of media, and objectives.

Break the schedule down into proper component units. For example, in a political campaign, the following might be a partial list of special events, each of which would justify publicity of its own:

- Announcement of a general chairman.

- Announcement of a citizens' committee.

- Announcement of special chairmen for women, veterans, labor, churches, schools, special trade associations, and other cross sections.

- Announcement of committees in the above classifications.

- Announcement of endorsements.

- Statements by prominent citizens.

Special meetings.

Speeches by leading citizens.

Announcement of opinion-poll results.

Stories dealing with the action taking place at conventions or meetings of leading organizations. (This is a form of endorsement story that differs from most others in that it receives spot coverage rather than being sent out by the publicity firm.)

Stunts and gags (for example, special parade or demonstration).

Many civic organizations promoting a series of events, or promoting a community and all its events, will publish lists of these events. One press bureau serving a community publishes a weekly list of newsworthy events. This list names the days of the week; under each day is a list of the events scheduled and each event is described with all details of potential interest to news agencies. The schedule gives the contact, or publicist, or the person who can help cover, and includes his address and telephone number. This weekly schedule of events is furnished to all city desks, wire services, photo syndicates, feature syndicates, newsreel companies, and interested magazine writers. It does a splendid job of assisting all these agencies, and it encourages by facilitating added coverage for all the events listed.

LIST OF STORIES

Frequently a list of events is, in itself, a list of stories. In many cases some of the events can be planned to carry two or more different stories. For example, announcement of a veterans' committee may be followed by two or three stories, such as a dinner for veterans, a parade of veterans, statements by different veterans, and story developments stemming from the veterans' activities.

LIST OF PICTURES

The special-events list and story list can be studied to determine which items are suitable for illustration, based on news value and pictorial composition. Where pictures are to be made, a "shooting schedule" can be developed which anticipates such details as making the pictures in ample time for processing and distribution, and provision for the presence of the necessary personnel and props. (Props include signs, uniforms, banners, chairs, platforms, microphones, and blowups for background.)

CROSS LISTS

Some publicity planners overlook no detail in their advance calculations and listings. They make cross lists of publicity materials

(events, copy, pictures) and days. They set down every ingredient of publicity to be used. Under every heading are listed the steps to be taken, in chronological order. Under every step are listed items necessary for its completion, and opposite every item is the date by which it should be accomplished. After cross-checking, a datebook is filled in, with details to be accomplished on each date enumerated under that date on the calendar. After perfection of such a blueprint, the only remaining step required in the campaign is execution.

During the campaign, the blueprint may be revised daily, with substantial chunks of it torn out to make room for better ideas. Progress of a campaign and effect of outside ideas may frequently stimulate new ideas and new opportunities.

PUBLICITY STOCKPILE

Many new things will come up, but the more thorough the planning, the more effective will be the campaign. A stockpile of material is the best insurance of a smooth operation. No matter what frantic emergencies may develop, the fundamentals will be organized and the machinery will purr. Crises, last-minute switches, disruptions of nature and human temperament, do not seriously disrupt a well-organized publicity machine.

It is better to overplan than to underplan. The more of a schedule of events and picture and story ideas the publicist can build up in advance, the more assured he is of impact and volume in the closing rush. In a big campaign, plenty of unpredictable last-minute material will develop to make the impact progressively greater as the climax is approached. Nevertheless, all of the material that has been painstakingly accumulated can be used in some constructive way. It is much better, in a major campaign, to be overstocked with ammunition than to enter the last, hardest-hitting rounds insufficiently equipped to make the most of the opportunities that present themselves.

COMMITTEES

In most publicity campaigns, and in many year-round publicity assignments, the publicity committee will be a useful device, even though a committee has been defined with some accuracy as "a group of people sitting down talking about something they could be doing."

Possibly the biggest value of a committee in most cases is *participation*. The members of the committee, by the act of partici-

pating in the planning and execution of the event, take a greater interest and do more to make the enterprise successful.

Another function of committees is to *counsel*. Some of the members will contribute original ideas, valuable criticism, or pertinent reactions which will help to steer the publicity director, who may lose some of his perspective and become tense because of his closeness to his problems and the growing pressure upon him.

Finally, the committee provides *support*. Many times a publicity man will have some difficulty in securing approval for a good plan, or in winning backing from the necessary people or organizations. A good committee will help iron out these obstacles.

The secret of an effective committee is good members, particularly an alert, aggressive, creative chairman. Often the best chairman is the one who interferes least. This doesn't mean that a gold-bricker makes an ideal chairman. It does mean that the finest chairman is one who recognizes the professional qualifications of a good publicity staff leader, will back him up when he needs it, and will not pry into and interfere with the details of staff operation.

In the end, the publicity director will usually serve as the secretary of his principal committees. He will be responsible for calling meetings, giving them some direction by preparing proper agendas, and keeping and distributing the minutes. He sees to it that meetings click with plenty of good meat for the committee members to chew on, but not too much so that they last too long. Finally, he executes the ideas and assignments which evolve from the committee meetings. It is also his duty, when a committee member can best do a job that needs to be done, to follow through and make sure that the assignment is filled.

STAFF

The success of every human endeavor, be it military, business, or political, depends upon the quality of the men who staff the operation, multiplied by the quality of leadership given them.

Depending upon the size of a given publicity project, it is important that the staff include people with the specific talent to specialize in the major activities to be accomplished. For example, some campaigns may place emphasis on radio and television, while others require stress on direct mail. Some require excellent photographic talent, while others do not need this but might call upon a wealth of good public-speaking ability.

Based upon an analysis of the job to be done and the budget available to do it, a publicity director must decide how much specializa-

tion he can afford. He must see to it that someone on the staff is available and able to do each of the important things that must be accomplished.

Where will a publicity executive seek capable specialists to build up his staff? If a specialist in a certain medium is desired, a logical source is one or more executives in the medium. For example, city editors and other newspapermen might provide leads to press specialists. A radio or television executive could suggest a good man in that field. A magazine editor or writer could make a suggestion for a magazine specialist.

Local publicity practitioners often have in their files lists of able men who are seeking employment. Local advertising clubs and public relations societies are other sources.

Employment agencies usually cannot be of much help in finding such specialists, although some agencies specialize in publicity personnel.

Employment bureaus of universities can sometimes furnish leads to talent, particularly if a younger person is desired.

III

NEWS AND SPECIAL EVENTS

News is something that interests many people *today*. News is many things to many people. News to any person is what interests *him*, though it may mean nothing to anyone else. The criterion is the extent or scope of interest inherent in any story.

News has also been defined as "something you never knew before."

News is the raw material of the publicity man. It is his job to *handle or create* news.

Bona fide *news* will be acceptable to the editor of any newspaper, publication, radio or TV news section, or other carrier of information. To that editor, the criterion is "something that interests most of my readers today." What is of interest to a house magazine or Rotary Club bulletin may not have sufficient general interest for the local newspaper, or it may be thought to rate one inch.

The more it interests more people, the greater the *news* value of an event. Murder, rape, war, violent weather, and catastrophe have high news value because they are dramatic; they affect the lives of people deeply; they arouse the interest of almost everybody.

News is what interests *many people*, not just a client and a small circle surrounding him. Certain events are news only to the family circle; others concern a club or organization; still others affect everybody in a certain industry, religion, racial classification, or other group; others have a local meaning in a certain community or area; and others have national and international interest.

What is of concern to a company or person for selfish reasons, but

not necessarily of spontaneous general interest, is more a subject for *advertising* than for *publicity* treatment.

Advertising is the use of paid-for space or time to tell a story somebody wants to have *told*. *Publicity* is the use of free space or time to tell a story that many people want to *read* or *hear*.

Therefore, the art of publicity is the art of *making* and/or *handling* news.

It is the technique of *news engineering*.

Of course, the same subject matter is often treated in *both* publicity and advertising. "Institutional advertising" has been called "paid-for publicity." The publicist should clearly understand the *difference* between the two, and never overdraw his good-will account by trying to make publicity capital out of material which should be presented only by advertising.

Newspaper publishers make their living by selling advertising. Without their income from that source, they could not stay in business. Companies and special interests which desire public attention to gain their ends should be prepared to *make the investment* of advertising. For the wisely spent advertising dollar, like the wisely spent investment dollar, will pay good dividends.

The publisher, who is glad to perform his public service of delivering news to people, understandably expects special-interest material to be presented in paid advertising.

He understands and appreciates the difference between publicity and advertising. He is in the position of the Frenchman who, commenting on a foolish remark that "there is really not much difference between men and women," said, heartily, "*Vive la différence!*"

A basic duty of the publicist is to understand and act upon the difference—between publicity and advertising, that is.

Publicity is not "free"; it is planned action, and action requires an investment of time and effort and money. Hence, publicity and advertising require *differing kinds* of investment.

Advertising permits the advertiser to say what *he* wants to say, when *he* wants to say it, to the audience *he* wants to reach, in precisely the way *he* wants to say it.

Publicity consists of information accepted by some editor as being *news* to his readers. Because the publicist does not pay for the space that carries it, and the editor rates it as having merit, publicity usually enjoys a wider and less suspicious audience than the client has for his advertisement. At the same time, the publicist has much less control over the final form in which it appears.

Formula: if a subject is so spontaneously interesting that people will pay to read about it, it is news; if it is not that compelling, and/but somebody has something direct to gain by presenting it to the public, it is material for advertising.

TWO KINDS OF NEWS

Spot news, says Webster, is "up-to-date, immediately reported news." That includes natural upheavals like floods, earthquakes, typhoons. It includes spontaneous-combustion human outbursts like wars, revolutions, strikes. It includes accidents like fires, collisions, derailments.

Spot news is spontaneous and beyond human control, as compared with created news, which is planned and engineered by the human mind. Created news is the basic raw material of publicity, although publicity has to do also with spot news at times.

Spot news is often unfavorable news, such as an accident to a railroad or airline, or a strike to any business. Such an unwelcome event nevertheless poses both a duty and an opportunity to the publicist, because the newspapers will cover the situation come what may, and skillful publicity handling will encourage the most favorable coverage possible.

THE PUBLICIST AND SPOT NEWS

Newspapers have a social responsibility to cover spot news, however much it might hurt some people, and publicists have a social responsibility to help them to do so. The cooperative publicist's reward is friendly handling as contrasted with hostile treatment.

For example, a railroad accident is spot news and is going to be reported in the press. The railroad's publicist can make friends for his line and soften the blow by proper handling. That means:

1. Do not mislead the editor.
2. Do not misinterpret the news.
3. Do not be a "suppress" agent.
4. Make every possible fact available—statistics of the train, statistics of the wreck, names and details of people injured and/or killed, causes or suspected causes of wreck, comparison with past accidents.
5. Assist physically in the coverage. Some able railroad publicists have taken carloads of newsmen and photographers by fast train or even airplane to the scene of an accident.

The reaction to good publicity assistance in spot-news coverage is appreciation. Press treatment will be inclined to emphasize efficiency in clearing the wreckage, spotlighting the heroism of train

crews, stressing precautions taken by the railroad, desensationalizing the details, giving the railroad every benefit of doubt.

By contrast, if the publicity man belittles or tries to cover up the accident, the newspaper will if necessary multiply its efforts to get the legitimate story. The tone of coverage will be critical of the company. To justify extra effort and expense in getting the information, the editors will tend to give the story the biggest possible play.

The rewards of cooperation are handsome, while the price of "publicity prudery" is high. It is also a foolish one to pay, because today's ubiquitous news-coverage facilities will always get the story anyway. So why not "play it right and be treated right"?

How often have we seen the term "pitiless publicity"? It is pitiless and inexorable when spot news happens. Publicity there will be, good or bad. The publicity policy, and the degree of skill with which it is executed, will measure how good or bad.

A good example of alert publicity handling of a natural disaster was furnished by the Norton Company of Worcester, Massachusetts, when a tornado wrecked a new plant opened only three months earlier as the "Factory of the Future."

As reported in *Public Relations News*, the company's staff quickly made photographs of the stricken plant and rushed them to local papers in time for next morning's editions. Casualty lists and all other pertinent facts were provided to interested newspapers, syndicates, and radio and TV newsrooms. Progress reports on the company's rehabilitation work followed.

When trade-paper editors in large numbers came to Worcester to cover on the spot, company publicists showed them through the ruined plant, showed them rebuilding plans, supplied them with photos and all possible information, and emphasized that the company would carry on with a quickly re-established schedule of deliveries.

Keynoting the public-service duty of any publicity executive when the unexpected happens, the company explained this policy of open, helpful handling by stating that it "undertook this responsibility as one of management's natural functions in time of crisis rather than as a calculated program from which it could derive great public relations value."

STRIKE PUBLICITY

Strikes are handled by expert publicists with all of the hospitality and accommodations to the press which would be extended for a convention or other favorable event. In some cases press rooms,

telephones, and even hot coffee are provided. And above all, the company's side of the story is told, fully, promptly, and cheerfully.

On one contrary occasion—and who knows how many companies have suffered from folly in this regard?—the president of a company on strike refused to talk with the press. "The strike is unjust, so we have nothing to say," was his attitude. "Let's keep it out of the paper."

A reporter disposed to be friendly was several times rebuffed in trying to get the company's story. His reaction was to redouble his attention to the matter by making a full presentation of the *union's* side of the case. He even began to advise the union leaders; suggested a parade with banners; gave it the full treatment in his newspaper. The strike received a much bigger play, over a longer period of time, than it originally would have. The union won its strike, the company won a black eye, and the president was taught an expensive lesson.

Nobody can better illustrate the point of spot-news coverage than a "chicken" colonel with a public relations command during World War II.

A B-25 had crashed into the Empire State Building, creating havoc and confusion and leading many who heard it to wonder if New York at long last "had had it" from enemy bombers.

In a year (1945) which saw the end of two great wars and the epochal dropping of the first two atom bombs, this cataclysm was voted by the news services one of the ten biggest stories of the year.

To save the day, the colonel was flown to New York from a distant command post and rushed to the scene by staff car. As he left his car to enter the stricken building, a group of newspaper reporters and photographers swarmed around him and asked to be passed into the building. Raising his arm with military aplomb, the Colonel said as he swept by the guards, "The Army wishes no publicity on this matter."

Spot news was once ruefully defined by a publicity executive as "something nature had better have left undone."

However, if we will let it, crisis often can bring opportunity.

The publicist's creed in times of emergency can best be, "When publicity is inevitable, relax and enjoy it." The publicist can make the most of a bad situation if he will make *himself* the bearer of ill tidings. That keeps the facts straight, and he gets his side of the story told. It is the "forbidden fruit" that invites the most determined assault, and the publicist who takes the sting out of an

unfavorable situation by making it easy to cover will win his reward in the story treatment.

NEWS ENGINEERING

Special events are acts of news engineering. Staging a special event is creating news. Many are staged for that purpose alone, while in other cases the resulting publicity is only one of the planned dividends.

The ingredients are time, place, people, activities, drama, showmanship. One special event may have many subsidiary events, as the Pasadena Tournament of Roses has banquets, luncheons, teas, speeches, queen contests, float debuts, and many others as part of the build-up.

The special event is the *coup de maître* of publicity, propaganda, promotion, and public relations. From the coronation of a British monarch to the chamber of commerce banquet in any American town, from the quadrennial Republican and Democratic conventions to an apple festival in Virginia, the special event is the masterpiece of *publicity in action*.

A special event is a mass of details skillfully blueprinted, heralded, presented, dramatized, and reported.

There are certain basic principles in creating special events, but the most important one is that each special event is a unique thing unto itself and involves all of the blood, sweat, toil, and tears incident to the creating of any thing worth while. Therefore, check details with precedent, with each other, and with the world about to avoid conflict and duplication, and assure acceptability. Synchronize all factors so that the end product will be integrated, will make sense, will function, and will do the job expected of it.

ELEMENTS OF SPECIAL EVENTS

The *elements* of a special event can be broken down into the basic "news questions" with which all newsmen are familiar:

What? Name of event, its scope, necessary build-up, budget, elements of program, facilities for every detail necessary for effective functioning.

Why? Purpose and objective, field to be covered, audience to be reached.

When? Timing should be meticulously scheduled, with deadlines for each preliminary worked out in orderly approach to the climax, down to the dates and hours.

Where? Geographic locale and geographic extent of planned appeal.

Who? Who will engineer, direct, star, be invited, attend, follow up? Committees should be organized, where appropriate, and every detail should be definitely assigned, with follow-through to insure proper execution.

How? Policy. How will all these things be done? The "director" or entrepreneur in charge must tie all this together, and see that necessary decisions are made.

PUBLICITY ARRANGEMENTS

Advance publicity to build up the event, and spot coverage to gain utmost attention from what actually takes place should be carefully planned to exploit the time, effort, and expense which will have gone into producing the project.

Steps in the advance work include:

1. Preliminary announcements in newspapers, radio and TV, magazines, trade press, and by direct mail.
2. Planned build-up over period of time.
3. Stockpile of pictures, features, and stories for use in climactic days of the build-up, and during the event.
4. Planning, production, scheduling, and purchasing of supplementary advertising.
5. Coverage of interested organizations by speakers' bureau.
6. Mechanical arrangements for spot coverage (details below).
7. Selection and briefing of employees to cover actual event.
8. Sending proper invitations to press and other publicity guests, being sure to provide sufficient credentials for identification of newsmen and photographers.
9. Follow-up, including thank-you notes, scrapbook, final report, recommendations for next time.

Spot coverage is the crucial test. Now all of the effort and travail of the many who have brought the event into being are concentrated on the actual happening. The planned special event has now become "spot news." The media become interested in full coverage of something that is going on and *is of interest to many people today*. Proper publicity planning and execution at this time is *striking while the iron is hot*. Masterful handling will produce maximum results; what is fumbled now is lost forever.

Here are the ingredients for special-events press-coverage arrangements:

1. *Press Room*. Set it up as near as possible to the nerve center

of the event, complete with plenty of telephones, typewriters, tables, chairs, and supplies such as paper and carbon paper. At big events, a mimeograph machine may be desirable. Appropriate refreshments should be provided.

2. *Personnel.* Press room should be manned at all times by at least one informed person capable of answering questions, rendering service, obtaining information, answering the telephone, taking and communicating messages, and acting as liaison between members of the press and officials of the event.

Runners should be provided to take messages to key persons, deliver copy to newspapers, and otherwise serve the press. A stenographic pool is desirable to copy speeches, prepare specialized stories to home-town newspapers, and fulfill requests of media not personally covering.

Some of this personnel can frequently be obtained from the journalism department of a local college or business college, which is glad to furnish student helpers eager to serve for the experience.

3. *Advance Copies.* Appreciated by the press is the publicist who has *plenty of advance copies* of all speeches, papers, and other matter to be covered. A workmanlike job of providing these aids makes it easier for the reporters to give thorough coverage. They get it in early, they get it accurate, and they get it all.

Advance copies are the hardest of props to obtain. Many speakers prefer to speak from notes or extemporaneously, and will not bind themselves by offering copies. Other speakers are constitutionally unable to get their copies in on time. But it pays the publicist to be a pest and get synopses from extemporaneous speakers, while needling the slowpokes to make their deadlines. If he does this, *he* will have a great deal less work to do during the event, and correspondingly greater results to show his employers. Some speakers can be wonderfully cooperative. Senator Everett M. Dirksen, the Republican orator, sat down and pecked out an advance on his own portable typewriter to accommodate the publicity department of the Los Angeles County Republican Central Committee on the occasion of a major political rally at which he was star speaker. And it was a first-rate one.

4. *Press Memos.* Hourly, twice daily, daily, or as often as necessary, round-up memos of latest developments and items of current interest will assist and be appreciated by the press.

It is desirable to furnish city desks with a pre-event mimeographed agenda detailing everything that will happen, accompanied by copy of the printed program, if any. This memo should spell out where

reporters and photographers should be at specific times to get specific stories, and who will be there to help them. The good press memo is the one that leaves no questions to be asked after it has been read.

5. *Props.* One of the best investments in publicity is to make available props to facilitate coverage of the highlights of an event. Particularly, the needs and requirements of photographers, newsreels, and radio and TV personnel should be anticipated. Frequently it pays to invite these specialists to the scene ahead of time for a rehearsal so they can *designate* what they want and need.

For example, at a Republican \$100-a-plate dinner held in a huge auditorium, two lift elevators were installed to hoist the speakers high above the audience of 5,000, so everybody could see and hear them. After consultation with photographers, special elevated platforms were provided for good photo coverage.

At sporting events every provision should be made to help photographers be on the spot, wherever it is, to get action shots of the most dramatic occurrences. This may involve a jeep or other car to rush them from place to place.

At parades special camera cars, sometimes with built-in platforms and other aids, should be provided and arrangements made with police and parade officials for this conveyance to move freely from place to place when necessary to provide the best vantage point for photo coverage.

The publicist, like the Boy Scout, must *be prepared* to get results. A prop in time will often make all the difference between a job well done or a bust.

6. *Badges and Tickets.* Plenty of badges and tickets for every sub-event should be provided and delivered in advance. This not only means tickets for admission, but credentials providing for necessary freedom of motion in the work of coverage. And be sure all employees of the event *recognize* press badges and provide proper assistance in getting press people through fast, so they can be where they must to cover.

At entertainment events which charge admission, there will often be a considerable press demand for tickets (Annie Oakleys) for nonworking press people to "see the show." There can be no more appropriate assist to good press relations than proper treatment of the fourth estate in such matters. There is no more expensive "false economy" than stinginess with press passes. The publicist sometimes will find it prudent to have an understanding at the out-

set with his employers in this regard, because the importance of press passes is not always understood by the box-office mind.

7. *Committee Helpers.* In big events committee members can often help a hopelessly overburdened publicity staff in providing various services to reporters, particularly by acting as guides or informants. Such personnel should be identified with badges, and should themselves be well briefed and prepared in advance.

8. *Celebrities.* In events which include participation of celebrities, consideration should be given to press interviews which will add colorful feature material to the coverage. These interviews must be carefully timed to avoid resulting in too much publicity on some days and too little on others. It is best that they be planned so that a celebrity is interviewed one day and speaks another, giving two news breaks. This is legitimate *providing* the celebrity is primed to say something *different* on each occasion, and providing that *he has something to say*. Very few VIPs are so important they can get by on pleasant personality alone.

Incidentally, if the reporters *like* him, a celebrity will do better than if not, however important he may be.

9. *Liaison.* The alert publicity department serves the press by remaining in constant touch with all departments of the event so that last-minute changes, sudden newsworthy happenings, or other important information is reported reliably and rapidly.

THREE TYPES OF SPECIAL EVENTS

The three types of special events are external, internal, and gimmicks.

External special events usually involve the sponsorship of a number of organizations and focus attention more on the events themselves than upon any individual sponsor.

Internal special events usually involve the sponsorship of a single organization and focus attention more on the sponsor than on the event.

Gimmicks are defined in *Webster's New International* as "any small device used by a magician in performing a trick." Actually, the word has come to have a broader meaning, and in publicity work describes a wide variety of devices from "tie-ins" with outside news sources to ballyhoo stunts employed to make news. It differs from other special events in being more of a "single shot" operation, or shooting with a rifle in contrast to the bigger special-event production, which has more the effect of a sustained artillery barrage.

EXTERNAL SPECIAL EVENTS

CONFERENCES AND CONVENTIONS

These events offer a wealth of opportunity to the publicity worker. They are welcomed by newspapers because, by assembling representative leaders of organizations from all over, they become of interest to the public as legitimate spot news.

Conferences and conventions offer these specific publicity opportunities which should be included in the publicist's checklist:

- Speeches by prominent persons.
- Announcement of special reports and publications.
- Interviews of celebrities.
- Special radio and TV features built around VIPs.
- Springboard for policy statements by government officials.
- Feature stories built around delegations from localities, special uniforms, pranks, humorous stories, biggest and smallest, and others.
- Special home-town press releases telling of attendance and activities of delegations from the town.
- Appointment of committees for coming year.
- Election of officers for coming year.
- Policies and program of organization for coming year.

Master entrepreneur in producing the model conference or convention is the American Management Association, whose president, Lawrence A. Appley, and administrative vice-president, James O. Rice, have by long experience, careful thought and meticulous attention to detail worked out a formula which invariably results in a *good meeting*.

Advance planning is the key. About eight weeks before a meeting, membership of the division holding the conference receives an informal questionnaire-type letter. It invites suggestions as to topics and names of speakers, and at the same time, by announcing the coming conference, becomes the first step in promoting the event.

Summary of the responses, always numerous and enthusiastic, is placed before the division's Planning Council, a committee of leading executives who meet at lunch and tentatively outline a schedule for the meeting.

Following that meeting, invitations are issued to speakers and a bulletin outlining proposed topics is mailed to members to promote attendance. Thus alerted, members can determine potential interest of the conference to them, mark their calendars, and make their reservations.

Registrations received enable the AMA to plan its logistics—how many people to prepare for at each session.

Each speaker is briefed on salient details, including size and nature of audience, other topics on program, when and where he speaks, who will be chairman, who speaks on the program with him. He is invited to submit his paper to facilitate distribution of copies to the press, and for inclusion in a published proceedings of the conference to be mailed to AMA's thousands of members.

Three weeks in advance, the complete program is mailed to members. It gives subjects, speakers, discussion periods, chairmen, locations, and all pertinent information, and its early distribution permits members ample time to decide which sessions to attend.

The AMA staff carefully makes all physical preparations. Registration facilities, press accommodations, speakers' tables, podiums, public-address systems, convention bulletin boards, message boards, lighting, ventilation, stenotypist coverage, easels for illustrations, blackboards, ash trays, and all other foreseeable details are carefully checklisted.

Advance publicity includes newspaper, trade-publication, and direct-mail promotion, with special efforts to have the meeting bulletined to the members of interested organizations.

The AMA's precise formula goes right into the technique of conducting the meetings:

1. Start on time.
2. Introduce the chairman, giving his biography.
3. The chairman presents speakers, giving their biographies.
4. Keep the pace of the program interesting and varied.
5. Motion pictures help hold attention when they are pertinent.
6. Illustrating points may help to break the monotony. Samples, models, charts, and other graphic material usually sustain interest and clarify discussion. (Because charts used by speakers often cannot be seen by all those in a room, the AMA provides mimeographed copies.)
7. Speakers never should take more than thirty minutes. A speech, including discussions, should be held to one hour. Never have more than three speakers to a session where there is to be discussion.
8. If the presentation of papers is followed by a question-and-answer period, the chairman should state the question and name the person asking it; redirect discussion when off the point; use tact in disposing of irrelevant matters; dominate the discussion.
9. To save time, head off poor or embarrassing questions, and eliminate speeches by questioners, insist that all questions be written

and dropped in question boxes. The chairman and others running the meeting can pick the best questions of those submitted.

10. If there are to be any luncheons or dinners, the chairman should state their prices, and when and where they will be held. This gives those who have not already decided to attend another opportunity to do so.

11. Adjourn the meeting on time.

Careful planning. Precision with details. Keep checking. That is the AMA formula. Members of the staff make notes at each meeting of suggestions for future improvement. After every meeting a staff post mortem is conducted to bring out all possible ideas for doing a better job next time.

BANQUETS AND LUNCHEONS

Principles applying to conferences and conventions are useful, on a smaller scale, for banquets and luncheons. Additional suggestions include:

—Provide ample press accommodations at a press table located near front and center of speakers' table, to permit photographers to work at a minimum of bother to the audience and make sure the reporters can see and hear all that takes place.

—Be sure a publicity representative is present fifteen minutes early to welcome, seat, and assist the press and to guard press seats from expropriation by interlopers.

—Provide copies of speeches and list of head-table personalities, in left-to-right order.

—Cover editors in advance with written memos advising them of pertinent details.

—Have a table chart showing how to locate any person in the room.

—Assist photographers in getting the subjects they want together for pictures. Often a dummy head table where this can be done in advance will save headaches for everybody.

—Be prepared to cover newspapers or media which cannot send representatives. This means, make notes if advance copies of the talks are not available.

MEETINGS

The foregoing suggestions apply to meetings with this addition: some meetings are semiconfidential, in which case the publicist covers for the papers. However, whenever possible newspapers should be invited to cover, because they will invariably give better

coverage if they make the investment of sending their own men to handle the meeting. The publicist should be sure the meeting is important enough to justify direct coverage; for when a city desk sends a man on a wild-goose chase and no good (news) comes of it, he is much less apt to send some one the next time.

Press coverage by the publicist can be in the form of writing the story and delivering it to the newspapers, or telephoning the information to a rewrite man. Sometimes the results of a meeting will be held for a time and released when the subject matter best fits into a long-range publicity pattern. This is often done in campaigns and is good technique, *providing* there is no spot-news element which requires immediate release of the information.

If remote coverage by radio or TV is to be featured, timing must be exact so that the material thus broadcast will come and go at precisely the right minute without a noticeable lag in the program either before or after going on the air.

Various kinds of meetings can be planned to achieve the desired results:

Mass Meetings and Rallies. Celebrities, movie stars, radio and TV personalities, military heroes, famous speakers, big-name bands, or a combination of them will draw a crowd and justify coverage. Such affairs are often planned as a "kickoff" for Red Cross and Community Chest drives and other promotions.

Panel Discussions. "Public conversations" in which a moderator and three to seven persons sit at a table at the head of the room, usually with microphones on tables so the audience can hear. There are no set speeches, but usually each panel member makes an opening three- to five-minute comment. Then the moderator opens it up into a free-for-all, panel members and audience chiming in with questions, answers, and comments. The moderator's job is to prevent demagogic outbursts, overlong statements, and dull periods. His deftness in keeping the program moving, changing the subject, summarizing conclusions, and sparking questions when the program lags is the most important key to success of this kind of meeting.

Round Tables. The meeting consists of no audience, only those sitting around the table. Committee meetings are usually of this type. The chairman works from an agenda, introducing topics and carrying each subject through to its conclusion.

Symposium. Consists of a number of short talks, usually three or four, from five to twenty minutes, on a single theme by speakers with differing viewpoints or areas of interest. As a rule the talks are followed by a question-and-answer period with audience participa-

tion. This type of meeting is often used in educational and social-service fields, and as sessions in conventions.

Clinic. A specialist presents his case, explains the problem, outlines his analysis and proposals, and reports on results. The audience asks questions, comments, possibly debates. Finally, the chairman summarizes conclusions.

Workshop. The chairman makes no speech, but presents the question briefly, without mentioning his views. The audience is invited to present questions and views, which the chairman may write on a blackboard. The chairman's duty is to prevent speech-making or long-winded expressions. Following a short adjournment, each part of the question is taken up individually.

In case of a big group, the chairman may divide the audience into smaller groups with each one taking a part of the question. This is a technique similar to that used by legislative committees in working up proposed new laws.

PAGEANTS AND PARADES

Southern California alone has more than three hundred of these community events every year—designed so that local people can have fun, local merchants can sell goods to guests from elsewhere, and local advantages can be made known to the outside world through resulting publicity.

Since publicity is usually the prime motive of these events, and almost always an important consideration, careful planning is imperative for both advance promotion and actual spot coverage.

Parades are also widely used as political special events, built around caravans to show off famous candidates to large numbers of people as they travel through large cities.

In some major cities parades have been frowned upon in recent years as a traffic hazard. In Los Angeles, for example, the Police Department has at times ruled out such demonstrations because of their contribution to the paralysis of Los Angeles's incredible traffic.

The parade, in addition to being a special event which in itself constitutes publicity for communities, candidates, or worth-while causes, furnishes a publicity outlet for every organization which enters the effort. The famous Pasadena Tournament of Roses attracts floats from many cities, local governments, business enterprises, and other interests. Some companies spend from \$5,000 to \$15,000 to present floats in this immense spectacle.

The Minute Maid Corporation, for example, has entered floats as a good community-relations activity, as well as a publicity atten-

tion-getter of national importance. For two years running this company's entry won the grand prize, which never before had been captured by a commercial entry in the parade.

Burns W. Lee, public relations counselor for the firm, one year suggested the engagement of a newsworthy personality—Miss America—to ride on the float as a move to assure the float national publicity, regardless of its ability to win prizes. Her appearance in the parade was the occasion for cross-country wire-service news announcements and led to her appearance on numerous national and local radio and television programs.

Her presence also was helpful to the company in arranging with Tournament officials to tie in Minute Maid publicity with Rose Parade publicity. The combination of Miss America and the firm's winning of the grand prize resulted in an avalanche of publicity in every conceivable medium. It was estimated that the total "impressions" exceeded 158,000,000, and the company's sales department announced that the stock of products on hand in retail outlets was rapidly depleted in the few weeks following the parade.

TRADE SHOWS AND FAIRS

Since classical times fairs have been a colorful part of European economic life, evolving into the full-fledged international exposition probably coincidental with erection of London's Crystal Palace in 1851. Several big expositions were held in the U.S. before the twentieth century, and since 1900 a number have been held by large cities to focus attention on the industrial and commercial resources of the sponsoring municipality—such as Chicago's Century of Progress in 1933, San Francisco's Golden Gate Exposition to feature opening of the great bay bridges in 1939, and New York's World Fair in 1939.

The American trade show probably had its roots in agricultural fairs, developing through such factors as industrial specialization and heavy competition into the form pioneered by such events as the National Business Show in 1904 and the Chemical Industrial Exposition in 1915.

Usually a trade show is sponsored by a trade association. It often is held coincidentally with the organization's regular convention, for example, the annual National Home Show of the National Association of Home Builders, presented as a feature of its annual national meetings in Chicago.

Some shows are operated by professional show management firms such as Clapp & Poliak, Inc., International Exposition Company,

and United Expositions Corporation, all of New York City. Exhibit builders, such as Ivel Constructions Corporation and Gardner Displays in New York, and the Tabery Corporation and Jones Decorating Company in Los Angeles, make a big business of building displays. In some cases these firms will also provide show management, and at other times they contribute valuable advice to a publicity executive planning such an event.

Probably there are more than 15,000 trade expositions annually in the U. S. These commercial shows are a vital promotional device providing in one package an important publicity and advertising medium, a public relations device to win good will, an effective means of direct selling, and a clearing house for development and distribution of technical and trade information.

Some large industrial firms spend as much as half a million dollars a year, participating in as many as 150 trade shows yearly. They sometimes invest as much as \$50,000 in a single exhibit.

Firms which "follow the shows" include such corporations as U.S. Steel, Johns-Manville, General Electric, du Pont, General Motors, Aluminum Company of America, American Radiator and Standard Sanitary Corporation, and others.

Sales by single firms at such expositions have run from \$50,000 to \$100,000 and more. Some firms put together traveling shows which go about the country by rail or truck for scheduled appearances in different cities.

Every year more than 2,000 agricultural fairs sponsored by states and counties are viewed by more than 60 million people. Hundreds of millions are tied up in various fair plants, some worth more than \$20 million. Thousands of persons are employed, many on a year-round basis, by these events.

These events are used as the springboard for a gigantic publicity output, some of them having city desks which serve hundreds of newspapers, radio and television departments which sponsor national and regional broadcasts, magazine feature bureaus, newsreel bureaus, and coordinating programs which develop "collateral publicity," including:

- Tie-in advertising and publicity with exhibitors.
- Trade-press publicity.
- Use of exposition emblem on envelopes of exhibitors.
- Wrappers and point-of-sale advertising by exhibitors.
- Special editions of newspapers featuring the event.
- Subsidiary special events, such as meetings where speakers draw attention to the event.

PRESS TOURS

Organized press tours with groups of reporters, editors, magazine writers, and radio and TV men have been an effective technique for getting information about industry to the public.

Army Air Force procurement offices used this formula during the war to bring delegations of writers into major aircraft and accessory plants. This program included pilgrimages to Wright Field, laboratory and engineering headquarters of the Air Force, and a tour of a number of small plants in the area of Reading, Pennsylvania, to show how one community was helping the war production drive. These events publicized both the Air Force and the plants concerned and helped the American people understand the importance of the home production force in contributing to victory.

The National Association of Manufacturers has conducted such tours nationally and regionally to help dramatize the story of industry at work.

Check list for organizing a press tour:

- Preliminary discussion with sponsors and executives of plants to be visited.

- Set time.

- Preview tour to determine what will be shown and when.

- Participating plants make arrangements for welcoming press, guides, rest stops, briefing sessions, and tour details.

- Special events planned, including meeting with employees in plant, luncheon or dinner, reception, talk by plant top executive.

- Invitation list prepared, including press, trade press, magazines, radio and TV, public officials, plant representatives.

- Security arrangements made if plant is military contractor.

- Press handouts prepared, including copy, photos, mats, publications.

- Invitations mailed.

- Copy prepared for mimeographed "tour sheet" for those making tour, including itinerary, program, time schedule, basic facts of tour, and list of names and affiliations of those making tour.

- Transportation arranged, including meeting place of party, setting of bus or rail schedules, and return to meeting place.

- Rehearsal or "dry run" of tour with guides and plant personnel, checking such details as route markings, signs, public-address system, dinner or entertainment plans, press room.

- Last minute telephone check with those who accepted invitation to tour party.

—Follow-up thank-you letters to those who made the tour, and to plant personnel and others who contributed.

One newspaper man related to the author details of a highly successful press tour conducted by the Santa Fe Railway, which he said must have cost thousands of dollars. The newsmen were assigned first-class accommodations in four cars and covered the entire system over a two-week period, being pulled behind mail trains, freights, troop trains, locals, streamliners, and every kind of train to provide a full picture of the railroad's operations.

The Santa Fe's publicity chief, as host, said at a kickoff banquet in Chicago:

The trip is just to give you a concept of our operations. Our purpose is not publicity, and please do not feel obliged to write a story. Should you see one you wish to write, we'll be glad to provide you a typewriter and make all desired information available. Make yourselves at home.

The financial writer who described this press tour to the author commented:

In my dozens of press tours and junkets, I have seen none so well handled as this Santa Fe event. Throughout, I was made to feel as if I owned the railroad. Never was there the slightest hint of patronizing, or suggestion that I owed the company anything for its hospitality. All too often in the past have I been made to feel that a host was deliberately losing at poker, or that he was pressuring me to get out stories and pictures, or that I was expected to produce publicity for the lavish display of hospitality offered. By its smoothness, restraint, and the spontaneity and genuineness of its hospitality on this occasion, the Santa Fe made *me*, for one, feel a real impulse to give them the best possible break. More important, the entire affair left me with a respect for that corporation and its people that will always be with me.

TRADE TOURS

Organized trade tours are made by delegations representing one area visiting the commercial installations and leaders of another area. They often include an invited delegation of reporters in addition to companies and industries involved. This is an effective technique for spreading a message into new territories, both by word of mouth and by the press coverage. Press coverage of a tour includes accounts filed in home-town newspapers by the traveling press delegation, and stories carried in the newspapers of visited cities.

The Los Angeles Chamber of Commerce has long made expert use of this medium of information and promotion. It has sent

delegations to various parts of the United States and to a number of foreign countries. Some of them are actually trade delegations and others are conducted pleasure tours of Southern California groups with a bonus of publicity about Los Angeles.

A number of chambers of commerce have organized events of this kind, sometimes at a cost of thousands of dollars. The program usually includes a series of special events along the way, with stops for luncheons or dinners or other meetings in the cities being visited, and full publicity coverage of each such stop. Sometimes these tours will include one or two carloads of exhibits from the sponsoring city. Many times they result in impressive business orders, as well as good publicity coverage.

The Los Angeles Stock Exchange has employed a variation of this medium by organizing a series of tours in which brokers and their financial writer guests travel to specific plants, inspect the facilities with the help of guides, and then meet with executives of the host companies to hear talks and engage in question-and-answer discussions. The Exchange has also arranged such tours to distant cities and even to Canada, where the securities executives investigated the Canadian oil industry, covering a territory bigger than the state of Texas.

In a follow-up, the Exchange sent its executive vice-president, Thomas P. Phelan, on a trip into Canada, with the result that a number of the Canadian firms listed their securities on the Los Angeles Exchange, almost 2,000 miles away.

These events educate the stockbrokers about the companies whose securities they sell, acquaint the personnel of the visited companies with the men of finance, and result in considerable publicity which helps to interest the public in securities as a form of investment.

INTERNAL SPECIAL EVENTS

ANNUAL ELECTIONS

The annual election of any important organization is news, and should be covered in all these particulars:

- Prepare photos in advance.
- Prepare biographies in advance.
- Compile complete lists of names of board-of-director candidates, with their most important titles.
- Include in releases all details such as election date, date of taking office, officers being succeeded, and pertinent biographical information.

—Distribute material as early as possible to assure maximum coverage.

By planned coverage, sometimes several different news breaks can be built around an election. Here is a formula for five such releases:

Nomination. Give complete list of candidates, including hold-overs and new names, with pictures of nominees for president and vice-president.

Election. Feature good picture and biography of president, with special statement including plans for coming year. Newspapers can be invited to interview new president and make their own pictures if they wish.

List of Committee Assignments. After the election story, a new release describing committees the directors are to head has the collateral advantage of showing scope of the organization's program.

Individual stories about more important directors and committees can follow from time to time.

Installation ceremonies provide a final outlet for release, in a full program that thoroughly establishes the new officers in the public mind.

APPOINTMENTS

Appointments of new officials, committee chairmen, and men to special duties provide the same kind of "scheduled news" possibilities for coverage that elections do.

Sometimes creative imagination permits a publicist to make additional capital out of such story material. One chamber of commerce publicist sent out an initial release announcing a new aviation manager, then later followed up by inviting some twenty aviation editors of newspapers, radio and television stations, and magazines to have lunch with him. This made a second story break, and resulted in organization of an "Aviation Press Club" which brought these editors together from month to month and exposed them to subject matter concerning the chamber's aviation activities.

ANNIVERSARIES

"Anniversary" spells "opportunity" to the publicity executive.

Anniversary observances of an organization in any field of activity—business, association, social welfare—furnish worth-while news vehicles. Special opportunities come on such anniversaries as the 10th, 25th, 50th, or 100th. Increasing capitalization of companies on the opportunities in this field is creating so much competition

that frequently outside professional help is engaged to make the most of such an event.

Such observances do more than merely generate publicity. They increase company acceptance to the general public. They stimulate sales. They strengthen relationships with employees, the community, stockholders, dealers, and government officials.

Anniversaries provide a springboard for an impressive variety of publicity techniques. United States Steel, Studebaker, du Pont, and the American Automobile Association have published books for distribution into the many thousands.

Commemorative postage stamps have been issued to celebrate some historic anniversaries of companies, societies, cities, and states.

Elaborate live shows and TV productions have been used.

Parades, scholarships, community celebrations, public relations advertising schedules, dedications of new buildings, company open houses, company films, and special issues of house magazines are among the techniques employed.

Here is a checklist for the 50th-Anniversary celebration of a major civic institution, the Los Angeles Chamber of Commerce:

- Original announcement of anniversary.
- Series of historical stories with illustrations.
- Pictures and biographical stories, with some interviews, of all living past presidents who had served in the first twenty years.
- Feature stories on living charter members.
- Layouts showing past homes of the institution.
- Layout by staff artist of one daily, showing pictures of major community-building projects the institution had originated and supported, to boost growth of the city.
- Society events for society-page stories featuring old timers.
- Items to columnists with bits from early history.
- Contest to determine oldest living member and other "oldests."
- Radio and TV programs dramatizing historic highlights.
- Features regarding old-timers and their reminiscences.
- Old-timers' lawn party with historical costumes and a birthday cake higher than a man as background for national publicity pictures.
- Selection of beautiful young "queen," not a Miss Cheesecake but a member of a prominent early family, to cut the cake, providing background for full-page local layouts and strong national run of photo-service pictures.
- Cartoonists encouraged to feature anniversary.

—Trade-publication stories highlighting contributions made by the organization in specific fields of activity.

—Climactic Golden Anniversary Luncheon, with old-timers at head table, an early president as toastmaster, all early presidents feted. Resulted in two regional broadcasts and heavy newspaper coverage.

Company anniversaries provide infinite publicity opportunities. Here are some things done by the New York Life Insurance Company to capitalize on its 100th anniversary:

—Newspaper advertisements in 177 cities where company had branches, with copy featuring the American family, appropriate for an insurance company.

—Publication of the "100th Annual Statement to Policyholders" as a newspaper advertisement in 328 newspapers.

—Centennial full-page advertisement in 25 insurance publications, to direct attention of insurance agents to general newspaper advertising.

—Ceremony at headquarters in New York on anniversary day.

—Posters in elevators and on bulletin boards.

—Addresses recorded by president and vice-president for replay in branch offices.

—Personally addressed centennial message sent from president to every agent and employee.

—100th Anniversary Luncheon for employees in each area, with each employee receiving kit containing 16-page company history, brochure reprint of anniversary speeches, and a 100th-year emblem to be worn during the centennial year.

—Sixty-page centennial edition of company's house magazine.

—Thirty-six-page anniversary booklet for distribution to agencies and opinion leaders.

—Twelve-page bulletin announcing centennial plans sent to agents.

—Agents provided with special anniversary aids, including blue leatherette folders, blotters, application blanks, policy jackets, calendar cards, stickers, cards to mail prospects, source material for talks to local clubs, line cuts and mats for local newspaper ads, wall calendars, match books, playing cards with anniversary message, bridge score pads, memo books, and model press releases.

—Offices encouraged to add "Our 100th Year" in letters.

—Anniversary report to policyholders.

—Sixty-page "Policyholders Edition" of special publication for agents.

A unique example of how publicity ingenuity in celebrating an anniversary won good will for a major business enterprise was the 50th Anniversary of the Boston Store in Milwaukee, celebrated in 1950. A Golden Wedding Party for 175 local couples was arranged. All couples who had been married in 1900 were invited, by newspaper, radio, and television publicity and advertising, to attend the party. One of the highlights of the event was a style show called "A Century of Courtship and Marriage." Fashions of the past fifty years were paraded by models who wore originals that once graced such personages as Mrs. John D. Rockefeller and Lillian Russell.

Another high spot was the cutting of a giant cake on top of which stood a little boy and girl. This made excellent newspaper photographic material. The photo was described as "a living testimony to the truth that institutions which are well founded—whether they are business or matrimonial—survive and improve." Everybody in Milwaukee became aware of this Golden Anniversary and the city applauded its imagination and good taste.

COMPANY OPEN HOUSE

The company open house is a sound, basic special event which improves relationships with employees and their families, stockholders, the community, customers, public officials, and the press.

The publicity executive charged with actually organizing, in addition to publicizing, such an occasion can get help from many sources, including an excellent report entitled *The Open House in Industry* published by the National Metal Trades Association, Chicago. Du Pont has a good manual on *Plant Visits*, and there are many enlightening articles on the subject published in *Public Relations Journal*, official magazine of the Public Relations Society of America, New York.

Publicity should be started well in advance of "Open House Day" and built up to it. Employees should be informed before the general public, through all in-plant media for reaching them.

A series of newspaper stories can be released in the home and surrounding communities, with copies to radio and television stations. First stories should cover formation of committees, plans for the open house, and statement of details. A roundup story should appear just before Open House Day and give reasons for the day, short history of company, and rehash of plans.

Substantial advertising may be scheduled in newspapers receiving publicity releases. Spot announcements over radio and TV can also

be used. Posters, display, and direct-mail promotion should be considered.

Spot coverage might include special preview tour by reporters, with handouts and photos telling the story. Publicity departments often create a special brochure for distribution to all guests, and others work up exhibits to help visitors understand what they see. A program including speeches by local dignitaries and plant officers helps build news interest.

Local radio and television stations may be invited to cover with remotes.

A photographer should be on hand to make pictures for the company magazine as well as interested local newspapers.

A good stunt is to give picture post cards to visitors, mailing them free of charge if turned in before visitors leave. Inexpensive souvenirs further publicize the event and encourage word of mouth publicity.

Follow-up coverage in plant publications and trade publications is worth while. If the local newspapers do not cover, the publicity department should supply them with material.

DEMONSTRATIONS AND CEREMONIES

Demonstrations and ceremonies, such as laying cornerstones for new buildings, placing tablets at completed buildings, presenting awards, unveiling statues and sundials, ground-breakings, and similar occasions, are symbolic events, dramatizing accomplished facts. The technique is to build a program, assemble prominent people, and have speeches delivered to convey thoughts appropriate to the occasion. The prominence of the leading participants and the showmanship in the decorations and music provide the necessary element of drama.

America's hundreds of graduation ceremonies, with important publicity effect in their respective locales, are typical demonstrations.

During World War II, Admiral W. H. P. Blandy, Chief of the Naval Bureau of Ordnance, conceived the idea of boosting employee morale in war production factories by giving public recognition for especially good work. The outcome was a publicity natural for the war production effort itself, and for many hundreds of individual plants which participated in the program. The Navy's "E" (for excellence), traditionally awarded to ships with a high efficiency rating, was awarded throughout the duration of this program to factories with good production records. The factories were decorated, and workers were awarded small "E" lapel buttons.

The result was that many competent industrialists received the

"E" award. Most of them planned home-town demonstrations. Navy officials conferred the "E" ordnance flag on winning plants; workers were publicly accoladed with "E" buttons. The event generated valuable publicity for each winning plant. It was dramatic publicity for the Navy and for the entire defense program. It was a masterpiece of public relations during a period of labor troubles, for the employees glowed warmly at the special recognition publicly conferred upon them.

The program assumed such proportions that it was adopted by all branches of the armed services as a major special-event type of demonstration.

Any good idea can be overdone, and if this one is to be criticized, perhaps it became so routine as to be meaningless, although the author—who handled several of them—observed that even toward the end of the war, this technique evoked a response among the actual employees of most of the plants covered, as well as the communities in which they lived. Its magic worked anew on each plant so honored.

A splendid example of the "demonstration and ceremony" type of special event was the announcement of the Chrysler Patton 48 Tank Plant in Delaware in 1952. The account of this carefully planned and superbly executed event was furnished for this book by James W. Lee, II, public relations counselor for the Chrysler Corporation.

The Army requested Chrysler to announce the Patton 48 tank on a scale which would make the American public aware of the progress which had been made in the tank phase of the defense program. The Chrysler Corporation itself had the objectives of boosting employees' morale by dramatizing the results of their work. The program contributed to community relations by emphasizing the importance of the tank construction program to the people of Delaware.

The general plan was to demonstrate the tanks in action before military officers, government officials, executives of neighboring industries, and community leaders.

The problem was complicated because at the time the Army requested such a special event it could not set a date for the announcement because of security restrictions. Therefore the blueprint had to be made carefully and the elements so geared as to make possible the actual production of a program quickly after the signal was given. The result was that the program was finally put on only twelve days after the "go ahead" signal by the Army.

The area was fully prepared with obstacle courses of various types to demonstrate in a dramatic fashion the abilities of this tank. Decorators, caterers, and others were alerted to be ready to put all of the factors together as soon as a firm date could be announced. Guest lists were made ready for immediate issuance of invitations. Plans to transport guests from railroad depots and airports were worked out in detail.

Advance press kits were prepared. When the signal was given, the kits were completed and sent to the 500 largest daily newspapers, major news syndicates, and appropriate magazines. A second and abbreviated packet was sent to 3,500 small dailies and large weeklies. A ten-second radio release was sent to radio networks and key stations.

A full-dress rehearsal the day before the show gave theater and TV newsreels opportunity for advance coverage. For a week preceding the show magazines were given a chance to make their own pictures and get the story.

For spot coverage, a completely equipped press room was set up in the office building of the plant. Complete handouts giving all vital information were made available. Sets of photographs were offered to those who wanted them.

Following up the event, a personal thank-you letter was sent by the plant manager to all guests. A souvenir booklet of the show, containing photographs, texts of major speeches, and samples of press comments, was sent to all guests as well as to employees, and to selected opinion leaders throughout the country. Some 65,000 of these booklets were distributed.

The result was heavy coverage by press, radio, television, magazines, and newsreels.

TRAVELING DISPLAYS

To increase dramatic impact, add showmanship, and obtain greater circulation for elaborate displays, many companies organize them into mobile exhibits which tour the country via truck or rail.

A remarkable example was the General Motors Motorama. More than 100 scientific exhibits were added to a presentation of GM's current models and its "dream cars of the future." With more than 450 staff members participating, the exhibit was presented 300 times from coast to coast. It was moved about in eighty trucks, supplemented by cargo planes.

In every city where the caravan appeared, press quarters were established and full publicity coverage was made available to all

local media. Special luncheons were presented, including appearance of GM executives and illustrations by slides and motion pictures.

Full-scale advertising was scheduled to supplement publicity via direct mail, radio, TV, and the press. It is estimated that almost two million Americans saw this free-of-charge GM production. The enterprise was a triumph of publicity, industrial showmanship, and good will.

PUBLIC-SERVICE PROGRAMS

Many companies engage in a "public service" type of operation, which simultaneously performs a good deed and generates widespread public interest and news coverage.

For example, the railroads and trucking companies will sometimes organize caravans to carry food and clothing to stricken areas for relief purposes. Department stores may establish depots for accumulation of clothes and other goods to be distributed to foreign countries stricken by disaster or war. Other companies will make available their own facilities and resources to worth-while causes, such as Red Cross, Community Chest, Good Will, and others. A variation of this was the work of motion-picture and entertainment stars during World War II and the Korean War, in road-showing at military camps both in the United States and the battle zones.

A happy example of a good public-service type of program was that organized by Ben Barkin of Milwaukee in behalf of his client, the Boston Store. As he described it, this program brought the store "reams of good will and publicity." While at first glance the program might seem a far-fetched sort of thing for a big department store to invest in, the emporium supplied the funds and promotion events for a big public rally which climaxed Milwaukee's observance of United Nations Day.

The idea grew out of a determination by the Boston Store to sponsor some project that would help the entire community. The store polled more than 100 leading women for suggestions. It frankly expected the ladies to vote for style shows, cooking schools, or charity contributions. When a majority said the chief concern of women's organization members was to help assure peace and promote world understanding, the store took the lead in organizing a Citizens' Planning Committee out of a group of leaders polled. The store underwrote a tour of these representative women to a Chicago mass meeting to be addressed by William Benton, then assistant Secretary of State. Mr. Benton thrilled the 55 delegates

by departing from his text to praise their expedition as encouraging evidence of public interest and support for the UN, which was the subject of his talk.

Great enthusiasm was evoked by reports made by the delegates to some 500 community organizations, ranging from women's clubs to labor-union auxiliaries. The result was a spontaneous demand for an all-day public forum on the UN. This meeting jammed a big Milwaukee auditorium and all expenses, plus arrangements and publicity coverage including promotion by paid advertising, were underwritten by the Boston Store. However, the meeting was conducted by the Citizens' Committee and their cooperating organizations.

This program and its repetition through the years has won the store the gratitude and respect of individuals and organizations throughout the city. It has caused the store to be recognized as a helpful community citizen as well as a busy emporium. As President Richard P. Herzfeld of the store has said, department stores as well as other businesses must increasingly discharge their social obligations to the community, because just running an honest, efficient profitable business is not enough.

Another illustration of a good patriotic public-service type of program is the annual observance of Bill of Rights Week, organized in Los Angeles by Joe Crail, president of the Coast Federal Savings and Loan Association. Believing that public education stressing the principles of free states as contrasted with regimented states would be a constructive public activity, Mr. Crail has for years put a great deal of his own time and the resources of his organization behind the conduct of this program. Civic leaders and all kinds of organizations have been happy to cooperate. The observance annually entails the publication and distribution of a speakers' manual, the organization of a speakers' bureau, widespread distribution of copies of the Bill of Rights, special events covered in the press, special programs on radio and television, and other efforts to emphasize the basic American principles involved in this historic section of our Constitution.

To further emphasize the importance of the Constitution, Mr. Crail has since organized an additional event in his city, called Constitution Week, carrying on the same type of general educational program. The efforts of businessman Crail and his company to direct public attention to these two great bulwarks of the American way of life constitute an unselfish public service which wins the participation of many leaders of the community at the same time

that it arouses in all citizens a greater awareness of their national traditions.

This enterprise is another illustration of the benefits which an executive and his company, in this instance Mr. Crail and Coast Federal, receive in constructive publicity through using their energy and imagination to organize a community public-service event.

GIMMICKS

TIE-INS

One of the most fruitful of publicity devices is the tie-in, in which two or more publicity men combine their efforts, or in which one publicity man gets his subject mentioned in a story about another subject. This has been called "getting a free ride" and "parasitic publicity," but it is a legitimate avenue of productive effort by the imaginative publicist.

Tie-in with the Story of the Day. "The story of the day" is the current event of greatest interest, whether it be a war which may last for years, a big battle, a convention coming to town, a major election, a disaster, or whatever is in the headlines at a given time. For example, during the war, any publicity man who could legitimately relate his enterprise to the war production effort, or some other aspect of the great conflict, thereby materially improved the prospects of his material for widespread use.

It can be a simple tie-in, such as an airline encouraging mention of its name when it delivers a celebrity to a city.

Illustrating the use of the technique of tying in with the story of the day was an ingenious application in Los Angeles, at a time when the newspapers were full of headline stories about the agitation to make Los Angeles a major-league baseball town. The sports pages had focused attention on this for some months, and the story had come to a head with a visit by a major-league club owner to investigate the possibilities of bringing one of the major-league teams to the city.

Bullock's department store, which believes in combining community service with its sales-promotion events, seized this opportunity to capitalize on public interest by establishing a polling booth in one of its street-front store windows to give every passer-by the opportunity to sign one of two petitions—indicating (1) that he is in favor of major-league baseball or (2) that he does not favor major-league baseball.

The petitions later were forwarded to the mayor of the city, to permit him to do whatever he saw fit in trying to act upon this issue.

In addition to the publicity, Bullock's devoted plenty of display space to colorful advertising of the feature.

The resulting publicity ran on over a period of time, including several announcement stories, mentions in a number of sports columns, and follow-up reporting on the results of the petitions. A corollary dividend for the store was that 16,000 people who felt strongly about the matter made a special trip to Bullock's to register their opinions—and undoubtedly many stopped to buy shirts and socks while they were there.

Tie-in with Another Publicity Man. A famous personality may be coming to town to address two or more meetings. The publicity men involved can profitably collaborate to see to it that each of their clients is given proper credits in newspaper reports of the celebrity's activities.

Tie-in with a Newspaper or Other Medium. Frequently newspapers, radio and television stations, magazines, and other media will conduct promotions of their own. These events will give prominent personalities, chambers of commerce, entertainment stars, and others the opportunity to tie in by giving a helping hand, issuing a testimonial, or doing something else which will result in publicity.

Many commercial manufacturers arrange to have their products given away on nation-wide radio and TV shows. Others make it a great point to have their products used in motion pictures where they will be viewed by millions.

Tie-in with a Holiday or a Well-known "Week" or "Day." Frequently publicity men will work out special stories or events capitalizing on one of the annual holidays in such a way as to make newsworthy material. The heavy publicity and advertising and promotional tie-ins of retail stores with the Christmas and Easter holidays are good examples. Entire retail districts decorate the streets every year for the Christmas season. The Fifth Avenue and Wilshire Boulevard Easter Parades are further examples.

In recent years Union Pacific Railroad has observed the Fourth of July by flying the American flag from the head end of the locomotives on major passenger trains. Tying in with this, the company has displayed a copy of the Declaration of Independence in each lounge car and distributed a pamphlet including the text of this historic document to every passenger. "Reading the Declaration of Independence should become a traditional part of the Independence Day observance for all Americans," President A. E. Stoddard of the railroad recommends in one of these publications.

Tie-in with Advertising. Publicists for the entertainment industries often arrange for their stars to appear in fashion, jewelry, automotive, or other advertisements. Exhibits and fairs frequently arrange for exhibitors to publicize their events in advertising copy.

PRESS CONFERENCES

One of the most useful methods of getting a story before the public and at the same time serving the newspapers by giving them direct access to major news sources is to arrange for reporters to interview prominent individuals and get their stories firsthand. This is particularly true in the case of celebrities coming from other cities, new officers meeting the press for the first time, and major executives interpreting policies in newsworthy situations such as strikes or other emergencies.

Here are some of the principles of the press conference:

1. When to hold a press conference:
 - a. Any time the publicist or one of his executives has or becomes the source of an important news story.
 - b. In the event of an emergency such as a labor upheaval.
 - c. When a new president or other high official has been elected.
 - d. In the event of an important announcement such as an expansion program.

A press conference should *not* be arranged unless there is a real story. If there is any doubt, the publicist should discuss the matter with a local editor.
2. Who should be invited:
 - a. Publications which regularly cover the client's activities.
 - b. City editors of the local press, or the "beat man" who would regularly cover the matter.
 - c. On big stories, any other publications which would be interested.
 - d. Radio and TV news editors.
 - e. Invitation lists for each press conference should be separately made up, depending on the material involved.
3. Timing:
 - a. A spot-news conference should be held before noon and preferably at 10 A.M. for afternoon-paper break; and between 1:30 and 5 P.M. for morning-paper break.
 - b. For a long-range type of story, the conference may be held as much as four months ahead, or may be arranged late in the week for release early the following week.
4. The publicist should coach the individual to be interviewed,

and prepare him for what to expect and the manner in which questions should be answered.

5. In the case of a business or industrial firm, the chief executive should represent the company, particularly if a basic policy or emergency is involved. A subordinate officer or officers may be present to elaborate on the story, or fill in technical details when necessary.

6. It is advisable to refrain from "off the record" remarks; when a question cannot be answered frankly, the executive should tactfully decline to comment.

7. At an emergency conference, a prepared "handout" for the reporters is helpful. When the publicist is unable to prepare such a release, in some cases it is desirable for a stenographer to make notes of the proceedings and type them out promptly, to be dispatched by messenger to those who attended the press conference.

8. Photographers should always be welcomed. Prepared photographs of new products and techniques are desirable.

9. At an emergency conference, refreshments are out of order; they are a desirable although not necessary adjunct at more informal press meetings, such as those to introduce new products.

10. Emergency conferences may be held in the company's offices, but more congenial surroundings—a good hotel or club—are preferable where advance planning is possible.

CONTROVERSY

Controversy, conflict, combat—differences of opinion keep the world alive and progressing, and constitute one of the greatest sources of news interest. Every time a prominent citizen declares "for" or "against" any important issue, whether it be a political campaign or some other debatable subject, it brings attention. Of course discretion must be used in promoting this type of publicity, because sometimes it can make as many enemies as friends. Where the controversy is of a serious and emotional nature, it should not be pursued merely to get publicity, but only if the person to be quoted is seriously interested in the cause for which he is to speak.

Frequently, if a controversial issue does not exist, one can be generated. Often this treatment may be humorous, as in the case of a college publicist who ran pictures of two pretty girls holding the tie of a fraternity man, with the caption reading, "Do Coeds Prefer Men Who Wear Ties?" An aircraft factory obtained considerable publicity by picturing several of its prettier feminine workers in slacks and sending the photos out with captions reading, "Women aircraft workers debate wearing slacks on the job."

Another example of the use of this technique in the history of fashion occurred in the summer of 1953 when Christian Dior, the Paris designer, electrified the fashion world by raising the hems of women's skirts to a height of 17 inches above the floor, at a time when 12 to 14 inches was the current mode. This same Dior created a similar sensation in 1947 when he pioneered sensationally long dresses and dubbed them the "New Look."

Dior was said to have suddenly conceived this idea, and was quoted to say, "Even the day before my collection opened, it was still undecided, but now I am just itching to pin up women's skirts." He called this new length "Vivante" (living) line—"a fashion for going out in the street."

This maneuver caused violent controversy among rival Paris designers, and U.S. buyers were in a tizzy as to what fashion to recommend to their stores. Some were for and others were against, but as Carmel Snow of *Harper's Bazaar* said, "Perfectly marvelous publicity for Dior, but you can't find any woman who wants skirts riding up around her knees."

Dior, who apparently is as adroit a publicist for Dior as he is a designer for milady, also issued another controversial broadside when, in explaining his new evening dresses designed to eliminate the need for boned corseting, he said, "How many times have I heard men complain that, while dancing, they were not able to feel the living body of a woman under the yoke which imprisoned her."

TESTIMONIALS

Testimonials are statements by public figures commending a product, political opinion, course of conduct, or candidate. An organization may publish a pamphlet containing twenty letters from VIPs saying what a fine organization it is. The twenty letters are testimonials. They make the brochure a stronger piece of publicity in itself and, like all testimonials, also constitute publicity for each of the twenty testimonial writers and his organization.

Newspapers often print reactions of public figures to a public event, such as a big football game or big election. Each of the quoted pieces is a testimonial. When a city editor gives a testimonial roundup assignment, the reporter will often find it convenient to phone a squadron of publicity men and let them dig up the testimonials from their clientele. When the testimonial sought is on a touchy political issue, such a newspaper request can be a headache. When the subject is nonideological, like the outcome of an important sports encounter, the request is a constructive way to get favorable public attention.

The testimonial used in advertising is one of the prime methods of "tying in with advertising," for if a publicist's client is used in a testimonial ad, the client receives widespread publicity.

ANALYSES AND PREDICTIONS

Whenever a sufficiently prominent leader issues a carefully thought-out prediction of what is to be expected of his industry or company in the future, or presents a diagnosis with commentaries on conditions as they have been developing in the past, the statement may enjoy press coverage. High officials like the President of the United States, heads of other governments, and industrial captains are constantly making news with this type of expression.

BY-LINE STORIES

When a client enjoys sufficient prominence, his publicist can sometimes arrange for stories under his by-line to appear in special editions of newspapers, in the daily press, or in magazines. This will attract more attention to the by-lined individual than when the same statement by him is presented and quotes his name within the framework of the lead paragraph. The by-line is actually a subhead which stands out and attracts attention.

SPEECHES

Every speech delivered is publicity for the person speaking, for the organization he represents, for the subject covered in his talk, and for the sponsors of the event at which the speech is delivered.

When a publicity man's client is an able speaker, the publicist can convert this ability into a publicity asset by the following activities:

- Obtain all possible speaking engagements for representatives of the client.

- Help see that the speeches are properly prepared and worded.

- In some cases where quality or importance of the speech justifies it, the text can be reproduced in mimeographed or printed booklet form for direct-mail distribution to thought leaders, editorial writers, and others.

NAMES

Names Make News. Many smaller newspapers devote considerable space to small items built around the names of persons. Almost every human likes to see his name in the paper. His friends, relatives, and customers are interested. His rivals are concerned.

The news reader is likely to probe a list of names to see who is on it and who isn't, and whether he thinks he should be.

Any time a list of names can be assembled for a legitimate reason, it may make good news matter. It must be a list that means something, and it must not be too long.

Lists of names are prime grist for the society pages. Names of leaders in specific lines make good stories for sections of publications devoted to those lines.

The creation of a committee makes news of a list of names. The story announces that a committee was appointed by so-and-so, the general chairman. It tells what the committee will do, when it will meet, who serve on it, and who are the subchairmen.

Often banquets and meetings occasion the publishing of lists of head-table celebrity names.

A word of caution: Don't "name a story to death." Trying to give too many name credits in any one story may create a negative reaction with editors. Sometimes a publicist attempts to name too many VIPs, work in too many trade names, or otherwise pack too much publicity into one story. Restraint and understatement are profitable virtues in publicity work.

WEEKS AND DAYS

Like many other good things, the technique of creating special "weeks" and "days" has been somewhat overdone.

For example, we find in the U.S. Department of Commerce official publication "Special Days, Weeks, and Months" such notable examples as Odorless Decoration Week, Large Size Week, National Turn-to-Tea Week, Pancake Day, Wall Paper Style Month, National Donut [sic] Week, Old Maid's Day, Old Stove Roundup Month, National Sweater Week (photographer's holiday), and even Sadie Hawkins Day, a contribution to civilization from the comic pages.

Incidentally, the above-mentioned publication is an excellent reference for all publicity offices, as it may suggest some of these events as good prospects for tie-ins. In addition, a publicist who himself is sponsoring one of these weeks or days may arrange for it to be included in the directory for the forthcoming year.

While a number of these occasions are observances with centuries of tradition and often religious significance behind them, others are products of fertile publicity minds in recent years.

Some are a combination of the two, as in the case of Pancake Day, which is said to have been observed in the tiny town of Olney in

England more than 500 years ago as a variation of an ancient religious celebration.

Quaker Oats and its public relations manager, Don R. Cowell, dug into this situation and found the opportunity for a good promotion. Many competitors of this firm were invited to join in, as were companies doing business in related lines.

A big start in this modern variation of an ancient observance came when the Junior Chamber of Commerce of Liberal, Kansas, challenged the Olney Pancake Day participants to a transatlantic race via telegraph. Quaker Oats was quietly encouraging this event, but was as amazed as anybody when the race produced more than 2,000 pictures and stories in the U.S., British, and Canadian press, plus a heavy volume of radio coverage.

The various interested companies were sparked into cooperative action until a heavy stream of publicity and promotional support came to be put behind this annual observance.

Another example of the birth of a special "week" was the patriotically named Invest in America Week, inaugurated by the Los Angeles Stock Exchange in 1951, while simultaneously others with the same idea created an event of the same name and objective in Philadelphia and Baltimore.

The executives of the Los Angeles Stock Exchange sought to encourage more widespread owner participation in American industry. Their idea was that the best way to sell free enterprise is to get more and more Americans to *participate in it* by owning stock in companies. The result was the conception of Invest in America Week.

Prominent civic leaders and community organizations in Los Angeles and the State of California were invited to join in creating a week-long observance. Prominent speakers were brought from various parts of the U.S. to address meetings sponsored by the Chamber of Commerce, downtown service clubs, women's clubs, and other community organizations. The Stock Exchange speakers' bureau sent scores of its trained speakers to service clubs and women's clubs throughout the Los Angeles area.

Liberal treatment of the subject and the philosophy behind it was given in newspapers and radio and television programs. Many thousands of brochures were distributed. Corporations were invited to participate by featuring the theme in their newspaper and radio advertisements, writing it up in house magazines, displaying it on bulletin boards, and carrying the message in the form of presidential communications to the employees. The idea of investment was carried to a number of people who had not thought much about

it before, and there are many indications of growing interest in other parts of the country, with the result that every year this event is being undertaken in more and more cities.

Sharp indication of the effectiveness of this promotion was the reaction of the Communist party to a flier published as part of Invest in America Week. The Communists produced an imitation flier designed so that the art work, color, and typography closely resembled that of the Invest in America Week publication. The Communists went to the trouble of distributing thousands of their fliers to mail boxes and front doorsteps in the apartment district of Los Angeles.

Where the Invest in America Week flier said "Do you own securities (stocks or bonds)?" the Communist flier said, "Do you own huge factories—steel mills?"

Where the Invest in America flier said, "Do you have a savings account?" the Communist flier said, "Do you own mines—department stores?" Instead of "Do you have life insurance?" the Communists asked "Do you own a bank, or chain of stores?" And instead of "Do you own your own home?" the Communist flier asked, "Do you have a vault filled with cash and gilt-edged securities?"

The rest of the Communist broadside consisted of typical Red propaganda.

CONTESTS

Contests provide an excellent springboard for publicity, with the possibility of sustaining a series of stories throughout the course of the competition. Some of the most widely publicized of these are for the selection of "queens" as symbolic publicity representatives of certain activities. For example, the selection of the Queen of the Tournament of Roses and Miss America have been built up into annual events which receive international publicity. This device can be used for strictly commercial ends, as the annual Miss Rheingold competition.

To illustrate the number of different stories that a good contest can develop here is a tentative checklist:

- Announcement of contest through stories, advertisements, and direct mail.
- Announcement of rules.
- Several announcements of growing numbers of participants and photos of some of them.
- Announcement of judges.
- Announcement of prizes.

- Semifinals.
- Story of the judges' meeting.
- Announcement of results.
- Follow-up publicity about the winners.
- If the contest is annual, such as the Atlantic City Miss America contest, the results of the past always furnish good publicity material for subsequent years.

Contests create widespread public interest, provide unusual opportunities for publicity, invite public participation, and generate cumulative value when repeated year after year. The principal disadvantage of this form of promotion would seem to be that since there can be only a few winners, there will usually be a number of unhappy losers. This drawback is mitigated if the contest is handled expertly.

STUNTS AND BALLYHOO

The stunt is the grandfather of modern "publicity." Actually, modern publicity more or less originated with such circus promotional events as elephants and clowns parading down the main street of town. From that beginning, publicity has "come of age" and become a conservative member of the professions.

The relatively primitive field of stunts and ballyhoo is still of vast importance, particularly in the entertainment world and the field of showmanship. Ballyhoo, according to Webster, is a "noisy or active demonstration to attract attention, originally to a side show; often applied to sensational writing and propaganda."

The art of ballyhoo is "imagination unlimited." It is the technique of creating interest by gags, unreal situations, and unusual combinations. Good taste can be but is not always an ingredient.

Perhaps the most famous "stunt man" of modern times is one Jim Moran, more formally known as J. Sterling Moran, sometimes known as a "professional screwball." Whether Jim has a serious purpose in life or just likes to have fun still cannot be determined by those who know him best, but it is believed that he makes a profit from some of his amazing antics.

This refugee from the conventional and mundane is said once to have led a normal life in some relatively tame vocation in Virginia, until one day he just up and left with a firm determination to kick around accepted theories and make it a profession to do things hitherto assessed as being impossible or ridiculous. Some of his exploits are immortal in the annals of the zany. For example:

1. He is known as the first man to have *actually* sold an icebox to an Eskimo.

2. In a publicity gag for the film *The Egg and I* Moran sat on an ostrich egg until it actually hatched.

3. At one time, he changed horses in midstream—which the Democrats, who usually seem to have Presidents in power in time of war, will tell you just must not be done.

4. Even Washington lifted its eyebrows when he placed a huge haystack on a lawn in that great city, threw a needle into it, and started looking for the needle. (Note: he found it!)

5. Gelett Burgess, a poet, penned the lines, "I never saw a purple cow, I never hope to see one." Imagine the confoundment of this artist in rhyme when Moran led a purple-dyed bovine into Burgess's hotel and left the animal in the lobby for the enlightenment of all.

Many of Moran's antics are performed for a consideration, known as a fee, paid by entrepreneurs in the business or entertainment worlds. The motion-picture industry in Hollywood is probably the world headquarters of this type of creative expression in our modern era.

One of the pioneers of publicity famous as an expert in the ballyhoo type of approach was Harry Reichenbach. His inventions were so imaginative that editors who realized they were stunts often couldn't resist giving them a play because of their inherent human interest.

For instance, in conjunction with a production entitled *The Return of Tarzan* he registered in a New York hotel as Professor T. R. Zan. Telling the clerk he was a musical impresario, he announced that a piano was to be delivered to his room. When a large crate arrived, it was sent to the room without question.

The next morning, when Reichenbach telephoned Room Service for a light breakfast, the clerk was somewhat startled when he ordered fifteen pounds of raw meat. Imagine the consternation of the waiter when he opened the door to Mr. Reichenbach's room and was confronted with a roaring lion.

The colorful circus press agent, forerunner of modern publicity, is still with us in the person of the circus publicity man. One Tody Hamilton is said to have set the pattern in the 80's and 90's. The circus publicity man, maintaining the colorful tradition of his craft, still presents copy glittering with exaggerated alliterations such as the reference to the great clown, Emmett Kelly, as "The Sad Sack of Sawdust Satire." Today's circus production usually involves a fairly sizable publicity operation. An advance man travels ahead of

the show distributing preliminary publicity and advertising as well as Annie Oakleys (press passes) to newspaper, radio, television, and other media men.

Following the so-called "contracting press agent" is the story man, who comes into town a week ahead of the show. In addition, some of the bigger circuses today have radio and television men and other specialists. Of course the arrival of the circus in town is almost always news. Today, in addition to colorful treatment in the newspapers, it may involve such features as special-service programs on television showing a circus getting set up in the early morning.

The colorful circus parades of the past have largely disappeared into history because in many cities traffic officials will not permit this interference with heavy automobile congestion.

The top refinements of entertainment publicity on a mammoth organized scale have been achieved by Hollywood's motion-picture industry. It has built the most impressive publicity machine ever put together by private enterprise. It has created several substantial media of its own, including the motion-picture medium itself, and the fan magazine. In addition, it has tremendous impact on such related media as radio and television.

Hollywood has its own press corps, hardly less impressive than Washington's. Today there are probably some 400 domestic and 100 foreign correspondents who spend all their time gathering, processing, and distributing motion-picture news and gossip for publications and other media throughout the world.

Howard Dietz, the generalissimo of MGM advertising and publicity, conducted an experiment with a group of new pictures, showing them in 64 cities after applying publicity in four varying degrees, from all-out publicity to none at all. In the test every picture was given the same aggregate promotion, so that merit could not be a determining factor. Audits found that a picture given strong publicity grossed 28 per cent more than it did when it was sprung "cold," and a 10 per cent greater income than when it had a moderate build-up. Dietz thus proved that *publicity pays* in Hollywood.

Hollywood studios maintain elaborate publicity bureaus, which include city desks, large photographic departments, unit reporters who submit a story a day from a picture in production, specialists covering the fields of columns, general magazines, fan magazines, trade publications, radio and television exploitation, and other specialists who plan lobby displays, special events, and tie-ins.

Hollywood may seem flamboyant to some, but it must keep in the news to keep the turnstiles rolling.

However, Hollywood has no monopoly on colorful publicity stunts.

One notable stunt involved a "flying bull" gag developed for the Carnation Company. Norman W. Gregg, the author of this fantasy, and Stanley Roberts, advertising manager of the Carnation Company, were advance men going ahead of the windborne bovine and leaving story material with the proper editors announcing its arrival. The occasion was the breaking of ground for a new Carnation installation at Schulenburg, Texas, and it was decided that the gift of a yearling Holstein bull to the community as a herd sire would make for good will. The animal was delivered in a Ford trimotor plane with its name "Carnation Badger—Lone Star" painted on the side of the aircraft.

The plane got lost en route from Chicago to Texas, leading the advance men to wire every newspaper in the Southwest for news of the missing plane. The plane finally did show up in Oklahoma City, and the miscue resulted in front-page coverage throughout the entire Southwest, with good publicity attention elsewhere in the U.S. To this day, publicist Gregg is accused of framing the mishap, although he claims that the weather was his unrecognized assistant.

The plane eventually arrived in Schulenburg, and the ceremony was duly conducted before 25,000 people and several college and military bands.

Like all successful enterprises, this one created many imitators and there resulted an avalanche of shipping of animals by plane for publicity purposes.

Another stunt in a more sober vein is the Soap Sculpture Contest now conducted by Procter and Gamble. This elevates soap to the highest plane of human endeavor, makes it popular with children since it gives them something better to do with it than take baths, and incidentally, results in the consumption of appreciably increased numbers of bars of soap.

It is reported that during World War II the shortage of soap called for temporary shelving of the soap-sculpture plan, but so great was the established demand among schools and children that it was resumed, and without criticism. The idea was extended after the war as a valuable device in the rehabilitation of veterans. The company leans over backward in trying to keep the soap sculpture on an educational rather than a "promotional" plane. It is treated by the company as "an example of the sort of civic thinking and doing which we should be glad, and are glad, to be responsible

for, as a company dedicated to service," according to William G. Werner, vice-president of the company, in an address.

The author participated in an example of publicity engineering created by the late Eyre Powell, for years one of America's masters of the publicity stunt. Powell was famous for such showmanship as creating a love thermometer which caught on fire when one beauty queen held a kiss too long; launching diving girls, like Cupids with bows and arrows, poised in mid-air; and lining up a mile-long table (the "world's longest picnic table") for a huge all-states picnic.

Typical of the thorough process of publicity engineering with which Powell handled his famous "gags" was his tropical snow-queen stunt in publicizing a Los Angeles annual midwinter sports carnival. The objective was to emphasize the availability of winter sports within one hundred miles of Los Angeles, famed for its year-round semitropical climate.

Powell conceived the ingenious notion of building a throne of ice in palm-studded Lafayette Park. Truckloads of snow were carted from the mountains eighty miles away to form a small peak atop which was placed the throne of artificial ice. While the midwinter carnival's "queen" watched from her perch, dozens of cameras ground out the publicity epic of a motion-picture studio snow machine turning out a man-made blizzard. Bathing beauties frolicked with snowballs against a background of palm trees and green grass. Traffic was jammed as multitudes who had never seen snow fall watched publicity men make over the weather.

The construction of this "gag" was a project of news engineering. First the whole plan was outlined on paper. Powell penciled a rough drawing of the finished scene as he wanted it to appear in pictures. A wooden model of the throne was constructed to determine how many giant cakes of ice would be required to build the royal pedestal. A full prop list was created, including skis, winter-sports paraphernalia, flowers, 130 cakes of ice to feed the snow machine and constitute the throne, the snow machine and the lines to power it, and every tiniest detail.

The action centered around the crowning of the snow queen while a snowball fight was conducted by girls dressed in bathing suits to accent Los Angeles' warm climate. Powell's entire setup was planned to depict the theme of winter sports in a tropical land. He was careful to work in his bathing beauties and to frame his subject against a background of palm trees.

To make sure that everything ran off smoothly he developed a complete "shooting schedule" listing the time for the arrival of

equipment and the time for the arrival of personnel, including the queen, bathing girls, and cameramen. The schedule detailed transportation arrangements for the queen and her court of seminudists, the specific props and who was to bring them, and even the trifle of obtaining permission from the Park Commission to execute the stunt.

The publicity stunt is a matter of "imagination at work" to get public attention. While there have been occasions when publicity men have gotten away with outrageous fabrications, sometimes made acceptable by their very ingenuity, today's publicity man must see to it that his ballyhoo performances provide bona fide news. Phonies will get him nowhere except into the editors' doghouse. A publicity man with a bright idea who is in doubt as to its press reception is advised to discuss the idea with an editor, and invite him to evaluate the projected stunt by criteria of journalistic policy, available space, and good taste. Many times such an editor may offer suggestions which will make the stunt "go."

The criterion of the stunt and ballyhoo in today's publicity world is that most publicity men are also public relations ambassadors of their clients. The publicity stunt in most of its applications therefore must be a nice balance of imagination with dignity.

IV

NEWSPAPERS

WHILE there are dozens of *media* of publicity—the tools by which information is “carried” to the public—by many standards the most important of them is the newspaper.

There is good reason for the widespread misimpression that publicity is nothing more nor less than the process of getting something into the newspapers. Newspapers reach more people more often than any other medium. Almost every literate American reads at least one newspaper daily. The newspaper is a tangible medium of sustained intelligence that can be saved and recorded. Newspapers and other printed media are read, and hence appeal more to the intelligence, while radio and television are heard and tend to appeal more to the emotions. Many of the media are quite transitory—if a person misses a program on the radio, it is gone forever. Even if he hears it, the chances are that the impression will soon be lost. A newspaper, on the other hand, can be saved and referred to, and can be passed from person to person. A single copy of a newspaper is usually read by several persons.

To record something that comes in on radio or television, a person must overcome the psychological hazard of taking the trouble to make a note of it—which would mean, among other things, that he must miss something else that is being reported. To capture the impression of a billboard as one flashes by in an automobile would require stopping the car to make a note. However, a person can mark a newspaper, tear out the page, or cut out the article with a minimum of effort, and have a permanent reminder.

The newspaper is the most adaptable medium for a cumulative build-up. People usually take time every day to read their daily paper. Newspapers are cheap and available to the many. They are loaded with numerous features and full news coverage, so that both rich and poor seek them and peruse them carefully. Hence a publicity campaign maintained through newspapers can drive the point home thoroughly, colorfully, frequently, and to a greater number of people than are reached by other outlets.

By contrast, a continuity of radio or TV broadcasts may be interrupted by the hearer's inability to listen to one or a series of programs. Magazines come out too infrequently for steady publicity application, and their nature seldom sustains a continuity of publicity.

No other medium can rival newspapers for day-by-day build-up of a program, comparable with building a wall or a structure brick upon brick. It is this kind of concerted, planned, sustained publicity which puts over a long-range program like selling a product or a candidate.

Newspapers have been belittled by the unthinking as a medium of dwindling influence. One reason for this may be the tremendous growth of radio, and that even more recent glamour girl of the media, television. While these newer media have their important place in the practice of publicity, publicity is like the military art in that while airplanes, guided missiles, and the atom bomb have become prominent elements of modern warfare, the foot soldier remains the hard core and basic commodity in war. The growth of new media of information does not necessarily diminish the effectiveness or importance of the old.

Some people like to point out that with a heavy majority of the newspaper opposing Franklin Delano Roosevelt and Harry Truman for the twenty years from 1932 to 1952, the Democratic candidates nevertheless soundly defeated the Republicans throughout that entire period. Because Roosevelt had no rival who could match his mastery of the microphones, some cited his dazzling political triumphs as evidence that radio had become a more powerful medium than newspapers. No candidate has yet matched this performance with the brilliant new medium of television, but the time will undoubtedly come when, with an emergency situation adding urgency to the psychology prevailing in public opinion (as the Great Depression did in the 1932 election), some remarkable personality will run for office and prove to be irresistible because of his ability to project a magnetic personality on the television screen.

However, critics who refer to such situations to derogate newspapers forget that Roosevelt and Truman were also, and above all, masters of the newspaper medium. An essential of the publicity art is the ability to create news. In that, these two Democratic Presidents throughout their periods in power were most adroit. They held constant press conferences, made moves and issued statements which created eight-column banner headlines with sometimes daily frequency, and used the art of the "policy leak" and the recurring crisis to capture millions of column inches of space in newspapers throughout the land. They both spent much more time in press conferences than at the microphones. They were both showmen, gifted in the knack of performing spectacular political exploits that dominated the news arena. One grizzled news editor referred to them as "the champion space killers of our day."

The result was that these men dominated the news headlines during their years in power. Even during the election campaigns, when most of the newspapers favored Republican candidates, most of the front-page headlines went to the Democratic candidates who happened to be incumbents. The man in office automatically makes news. During these campaigns, the Democratic *Presidents* would get the front pages, and the Republican *aspirants* would get the editorial page. This underscores the fundamental honesty of the American newspaper, which maintains its integrity down through the years by presenting the news as news, regardless of the political predilections of the publishers and owners.

Even newspapers cannot build up a man throughout one four-year term after another, and then tear him down in four months!

Perhaps an interesting new test of the effect of newspapers comes from the fact that in 1952 Eisenhower enjoyed the editorial support of 67 per cent of the daily newspapers, representing 80 per cent of the daily circulation. He received 83 per cent of the electoral vote, and better than 55 per cent of the popular vote. Stevenson, without the automatic news-making power of an incumbent to back him, lost the office his party had monopolized for a generation.

There is a psychological reason, too, for the top position of the newspaper as a medium of information. Of all the myriads of modern devices for impressing ideas on the individual, the newspaper is the most personal. Almost every American regards his favorite newspaper as "my newspaper." The newspaper becomes a daily or weekly habit. Reading it is almost a ritual. The citizen becomes attached

to the very size, smell, and make-up of his newspaper, and becomes an addict of certain features, whether they be a favorite columnist, two or three comic strips, the financial reports, or a political cartoon.

The great newspapers of America are landmarks just as are the city halls, the big buildings, the railroads, and the other features which serve as symbols of native pride in our land. The great names of our newspapers have a traditional hold on the hearts and minds of millions of people—the *Times*, the *Examiner*, the *Herald*, the *Journal*, the *Tribune*—and such unique names as the *Times-Picayune*, the *Plain Dealer*, the *Oregonian*, the *Register-Pajaronian*, and many others add color to the lure of journalistic Americana. The American feels an attachment to “my newspaper” that has a hold on him comparable to his feeling for “my wife,” “my university,” or “my city.” He will praise it and defend it in the spirit of “my newspaper, right or wrong.” More than any other medium of information, the newspaper has the power to impel Mr. Citizen into desired action. As the *Cleveland Press* puts its relationship with its readers: “Four members in your family? There are five. The fifth is the *Cleveland Press*.”

In political campaigns, for example, there are many media which can do a big job to help bring victory. But the basic one is the newspaper, which often actually recommends a course of action and, in so doing, delivers substantial strength to the cause it endorses.

DAILY AND SUNDAY NEWSPAPERS

Approximately 1,800 daily newspapers are published in the United States, with a combined daily and Sunday circulation approaching 85 million. This is exclusive of foreign-language dailies, of which there are approximately 150. The American Newspaper Publishers Association conservatively estimates that each copy of a newspaper reaches 2.5 adult readers.

The major United States dailies are those located in the nation's 25 biggest cities. From *Editor and Publisher*, a publicist can build a list of the some 80 metropolitan dailies published in these cities. He will then have in hand the most powerful press concentration in the world—a good foundation list for use in distributing national publicity to cover the greatest number of Americans with a minimum distribution of copy.

The skillful publicity man understands the separate departments of a daily newspaper and employs the proper techniques of preparing and processing material for use in the different sections.

CITY DESK

Most publicity material is destined for the *City Desk*, which supervises the general news departments. Here is the clearing house for the great volume of general news about events and features of daily life on the local scene. Publicity material not considered directly applicable to one of the other departments, each of which is designed to cover a specific field, may best be offered to the "city side."

Suggestion: If the publicist has a question in his mind as to the proper designation of his information, the recommended procedure is to discuss this with the city editor or the proper departmental editor. Every editor feels that his primary responsibility is to present the news to his readers, and will appreciate the opportunity to consider any potential source of news.

TELEGRAPH EDITOR

The telegraph editor receives, processes, and edits news that comes in over the wires from all parts of the nation and the world, and usually his relations with publicity people will be quite indirect, as the news he handles comes impersonally on tickers from elsewhere.

EDITORIAL PAGE

Content of the editorial page is determined by the policy of the paper with regard to any given subject. The publicist seeking treatment of his subject on the editorial page is advised to discuss what he has in mind with the chief of the editorial page, who either will make the decision or refer it to the publisher or managing editor.

Many times a good method of presenting proposed editorial material is to send to editorial editors a letter detailing the information proposed to be editorialized. Whether such letters should be signed by the publicist or an executive he represents will depend on circumstances. Frequently such a technique will "cover the waterfront" in such matters as Red Cross and Community Chest drives and other situations of general community interest.

Where a publicist is covering material of general interest to editorialists, such as a political campaign on a subject supported by a newspaper, it is well to put editorialists on the list to receive news releases. From releases they will often pick up ideas or items to write about.

Of course, if a paper's policy is opposed or indifferent to the cause being publicized, favorable editorials cannot be expected. However, if the paper's policy is on the fence, particularly in a controversial

or political matter, it will be worth while to make efforts to win the support of the newspaper executives involved for the policy at issue.

CARTOONS

Cartoons appear on the editorial page of most newspapers, although some, like the *Chicago Tribune* and the *Washington Star*, frequently feature the cartoon on page one. This is a policy vehicle just like the editorial page, and often is used to illustrate the lead editorial of the day.

Publicists will often find it effective to include cartoon suggestions in the same package as suggestions for editorial treatment. Because there is usually only one cartoon where there are several editorials, and the cartoon is often devoted to national and international subjects, it is far more difficult to win cartoon treatment than editorial comment for a publicity project.

Major local news events, the Community Chest and similar drives, and important local political issues are the most likely local subjects to be treated by the newspaper's cartoonist.

LETTERS TO THE EDITOR

This section, usually part of the editorial page, is the great public platform of the American newspaper. It is usually followed by large numbers of readers because of the frequently interesting, humorous, human-interest, and pertinent presentations it contains.

Of course, hundreds of letters are submitted for every one used. However, it is a medium that should not be overlooked by the publicist. Usually it is used indirectly. Rather than write a letter himself, a publicist may encourage others to write to their editors just as people are encouraged to write their congressmen.

Indeed, a volume of mail on a subject is in effect a registration of public opinion. In some cases it may have an effect on a newspaper's editorial policy. However, editors—like experienced legislators—can instantly differentiate between a phony letter-writing drive and a spontaneous and genuine mass expression of public opinion.

In most cases, the editor prefers to print letters which come from private citizens, rather than from a publicity man or even from official sources or holders of titles and position. That is more in keeping with the spirit of a "public platform." Letters to the editor will be judged on their merits and human-interest content rather than any criterion of the importance or position of the writers.

The story is told about one publicist for a standard brand of a

well-known product who contrived a clever letter with the double objective of getting some publicity for his product and obtaining some information for a promotional booklet he was planning.

His letter presented interesting lore about a bird after which his product was named. He selected 250 dailies from *Editor and Publisher* and sent the same letter to all of them. More than 100 of the nation's biggest newspapers printed the letter, and the publicist received some 500 letters from the public with information about the bird that was useful for the promotional booklet for which he was seeking material.

The publicist even drew an unsolicited dividend of several live birds. This he capitalized upon with a second letter begging editors to ask readers to stop sending the birds. He managed to mention his product name twice in this letter, but even so it was printed in several newspapers.

COLUMNISTS

Thousands of columnists are presented daily in the newspapers of America. Columnists are constantly seeking good material, and are grateful to receive exclusive bits pertinent to the style of their columns. A number of publicity men, particularly in the New York theatrical and Hollywood motion picture firmaments, make a living by feeding items to columnists. Frequently a publicity man will go to considerable trouble to get good items for columnist friends, even though the items may not concern a particular client. Such favors to columnists will in turn often be repaid at a later time in the form of a plug for one of the publicist's clients.

Every columnist has his own individual style and particular field of subjects. It behooves the alert publicist to make sure he provides appropriate items. By all means, an item offered to a columnist should be *exclusive*. A publicity man will make no friends by offering the same interesting bit of information to competing columnists. The material can be offered by telephone, by letter, or in person.

Although special items should be exclusive offerings, in some cases it is well to put columnists on mailing lists to receive general publications, brochures, programs, releases, and copies of correspondence. At times a columnist may find an "angle" for some of this material, or become sufficiently interested to follow through on his own initiative and develop an item on the subject.

Of course there are many classifications of columnists to be considered. Some are local and some national. Some cover exclusively

political, sports, society, financial, or other fields of endeavor, while many columnists are quite general in their material. Others specialize on the humorous, the philosophical, or some specific point of view.

The principal consideration in working with a columnist is to know what the specific interest of that columnist might be, and see to it that the material is thoughtfully considered and properly "slanted" to fit the formula of the particular columnist.

STATE PAGE OR STATE EDITION

Many metropolitan newspapers have one or two pages, or even a section, covering news of surrounding suburban areas. Some of the New York papers have separate editions in New Jersey, Connecticut, and upstate New York. In some of the big western cities quite remote from other large metropolises, vast territories are covered by certain daily newspapers.

Some newspapers maintain "string men" or correspondents, paid by the column inch. Some of the bigger newspapers maintain complete salaried bureaus in the more important surrounding centers. Usually a metropolitan paper with a state page will present that page in its regular home edition, but certain metropolitan dailies may use a greater amount of "country" news in their earlier editions because these editions can catch the mail trains and be delivered in the more distant places at the same time the home editions are circulated within the city.

The state page or edition will be interested in special events of the smaller surrounding communities, and frequently will welcome coverage when something newsworthy, such as the construction of an outlying plant or the staging of a community festival, happens in an outlying town.

COMICS

The scores of comic strips and cartoon features appearing in the newspapers of America will sometimes constitute a good publicity medium, especially for a subject of broad general interest.

Usually comics will serve as a publicity medium only for subjects of national importance or broad universal human interest, as most of the comic features are distributed nationally and therefore local application will be of limited interest to many of their readers.

As a rule, a comic strip will not go into a commercial subject, but will choose public-service themes such as antituberculosis Christmas seals, Community Chest, Red Cross, the Boy Scout move-

ment, and similar topics. During World War II and the Korean War, a number of comic strips centered about some feature of the war or the current U.S. bond drives. Sometimes an attractive and well-known community event may serve as an excuse for a comic character to make a trip to a specific location. In some comic strips, famous personalities may, at times, be featured.

Whenever a publicist has an idea he believes might be acceptable, he may for an investment of three cents and ten minutes of his secretary's time draft a good letter to the artist he believes might be interested. His reward may be publicity treatment with real national impact.

"BEATS"

A beat is a segment of the city's life which requires special coverage, usually by staff members on full-time assignment to cover all the activities of that particular beat. Frequently the beat is something of a branch office, with the reporter covering it installed in an outside office. For example, the police-beat reporter usually has an office in the press room at police headquarters. In some cities, a leading hotel will provide a permanent press room for the hotel reporters.

Publicity men should consider themselves as "beat men" covering their particular clients for the newspapers. For example, a railroad or airline publicity man serves both his employer and the newspapers by constantly covering important arrivals, the details of accidents, reports of new equipment, and other specific news items which deserve coverage. A chamber of commerce or association publicity man should keep the newspapers posted on all the special events and happenings of special interest in his organization. A publicity man for any organization who accepts the responsibility of constantly keeping newspapers apprised of newsworthy happenings within his organization becomes recognized by editors as a regular news source. His material gains increasing acceptance as time goes on.

A publicist whose material requires regular dealings with a particular beat works through the beat editors. Where there is a question of whether a piece of material should be handled through the city desk or the beat, it is considered a matter of good press relations to consult beat men and let them make the decision. Where a matter pertinent to a beat is handled through the city desk, it is in effect going over the beat man's head to by-pass him and he will be properly indignant. It is his duty to cover all news pertinent

to his beat, and he knows he is doing a better job when all such matter originates with him. The beat reporter who generates a good news story not assigned by his editor thereby raises his stock. Therefore the publicist who delivers a good story directly to a beat reporter is helping him do a better job. The reporter naturally welcomes such material, and is grateful for it.

Political beats. Political-beat reporters or editors cover the city hall, county courthouse, state capital, or Washington. These political specialists usually are assigned, in addition to daily coverage of legislative and administrative agencies, to the job of recommending policy decisions in connection with political campaigns and issues within their spheres. Hence, a publicity man whose work includes political activity of any nature will work directly with political editors and writers of the metropolitan dailies.

Court beats. Court reporters are usually stationed in federal, state, county, and city courts to follow their daily activities. Because they have the power of decision on whether to use or ignore a particular attorney's name, who to pose in pictures, and how to treat the subject material, a publicist whose responsibilities include any activities in this sphere should work directly with these reporters.

Hotel. Many large metropolitan dailies have hotel specialists who collect daily lists of Who's Who arrivals, conduct interviews with outstanding personalities from elsewhere, and frequently cover luncheons, dinners, conventions, and other events taking place at hotels. Most publicity men, whatever their field of operation, will from time to time work with personalities or events being handled by hotel reporters, and therefore should become acquainted with them and give them all possible cooperation.

Other beats. There are some beats, such as the police beat, with which most publicity men will have little enough to do. The police reporter covers the spontaneous events which are handled by a police department, such as murders, crimes, accidents, and other erratic doings of human beings. Usually if a client becomes involved in this field of activity, the minimum rather than the maximum of publicity is desirable.

Most newspapers develop special beats covering specific interests in their area. Maritime-city dailies will have a harbor editor. Newspapers in important agricultural areas will have appropriate sections. Mining towns, factory towns, river towns, lumber towns, oil towns, and others which specialize in specific activities will have specialist reporters covering such activities on their metropolitan dailies.

There is an increasing number of labor experts on newspapers. New fields of endeavor often will lead to the development of new beats; for example, in recent years, dailies in some of the centers of aircraft manufacture have appointed aviation editors. The alert publicist will profit by following these developments, and doing everything possible to help in the growth of such new newspaper sections.

GENERAL SUNDAY SECTION

The big Sunday edition of a metropolitan daily newspaper is a supermagazine which sometimes includes a collection of different magazines. Three major magazines published weekly and replated for distribution as part of the Sunday edition for newspapers all over the country are *This Week*, *Parade*, and *The American Weekly*. Many metropolitan dailies offer their readers one of these magazines in addition to a local one.

Special religious sections and rotogravure sections are also featured by some Sunday papers.

Special sections published on Sunday are often compiled under the direction of a Sunday editor, while in other cases each section editor reports directly to the managing editor.

Some afternoon newspapers with no Sunday issue bring out big editions on Saturday.

While publicity copy for most dailies can best be offered the day before, copy designed for the Sunday paper usually begins taking shape on Tuesday or Wednesday afternoon, with a final deadline by noon on Thursday.

In many Sunday sections the deadline for material, especially feature-type material with no time element, may be as much as two or three or more weeks ahead of time.

Some types of material are best presented in the Sunday paper, because many American families spend a great part of the Sabbath digesting this great American institution at leisure. Many publicists prefer to place most of their material in daily papers because the Sunday paper is so big that any one item, especially a small one, may be lost. However, surveys of readership indicate the Sunday papers are well read, and a hard-headed look at the situation—at the volume of advertising carried on Sundays—shows beyond doubt that advertisers, who are backing up their opinions with cash, have found the Sunday paper to be an excellent medium.

Sunday papers enjoy a much larger circulation than dailies. The intelligent course is to time the placement of copy according to all

of the factors prevailing in a situation, being careful to avoid days on which papers are especially thin (such as Saturday) or overcrowded with competing material. For example, during a scheduled event—a major matter like the coronation of a British monarch or the inauguration of an American President—publicists should, if possible, plan to avoid such days and point material toward periods when no known competition threatens.

COMMERCIAL SECTIONS

Commercial sections of newspapers are those which cover specific industries or economic activities and coordinate the news and advertising material arising therefrom. Many of them get out special Sunday sections as part of the big Sunday newspapers.

Financial. Financial pages carry stock and bond quotations, reports of earnings and dividend declarations, the affairs of banks and other financial institutions, the events of stock exchanges, special business stories, and personnel-change stories. Some of the bigger newspapers in Chicago and New York have elaborate financial pages with special columns and news about stock and commodity exchanges, the advertising world, the banking fraternity, and other particular fields of endeavor.

Many financial pages contain a column by the financial editor, and some offer, in addition, one or more nationally syndicated financial features.

The financial section is usually read carefully by businessmen and is an excellent medium for the presentation of serious business and financial news. Few pictures are used by most of these sections, and usually the photographic possibilities are limited to portraits of important business figures.

Frequently association and chamber of commerce publicists will find a financial page a suitable outlet for progress reports. Some of the conventions and business and trade groups merit partial coverage on the financial page. In some cases, newspaper policy requires all such coverage to be in the financial rather than the news section.

While in the past financial-page readership was more or less limited to big businessmen, today it has a much larger following, including smaller businessmen, professional men, and intelligent citizens in all walks of life who follow this news because of their interest in personal investments and their growing realization of the impact of business affairs on the lives of all of us.

The publicity man representing a corporation or business can improve his performance by making it a point to develop more

revealing stories of new industries, new products, new developments in business, and financial news produced in plain, simple language so that every man can understand it. This would be a service to newspapers and readers alike. If followed by business publicists everywhere, it would help to create a warmer understanding of American business by the general public. (For more information about financial publicity, the reader is referred to the section on that subject in Chapter XVIII, pages 269-277.)

Radio and Television. Most metropolitan dailies have radio and television pages which present daily logs of programs plus columns of comment and advertisements to attract audience attention.

These pages enjoy widespread readership. Most of their material is received directly from the publicity men for radio and TV stations and networks. The publicist whose clients will appear on radio and TV in either commercial or sustaining programs should consider the opportunities for developing publicity in this section. Sometimes a job can be more efficiently done by working through the publicity man for the radio or TV station which will present the show, as these men have daily relationships with the radio-TV editors.

Drama and Movie Sections. The entertainment world is covered in these well-read sections of the daily American newspaper, and frequently a publicist will find the opportunity to tie in with an entertainment event or personality. Publicity thus received on these pages is assured of a substantial audience.

Such publicity has added value if the client sponsors a radio or television show which stars or features entertainment personalities.

Home and Garden. Owing to the rapid increase of home ownership since World War II, some newspapers have a special section on this subject. The Los Angeles *Times* and some other newspapers have special home and garden magazines, so great is the demand for this kind of material.

A mounting trend toward "do it yourself" activity around the home makes a home and garden section of growing interest to publicists whose clients manufacture home and garden tools and accessories.

Automobile Section. This section presents news and advertising about automobile manufacturers, dealers and dealer organizations, and the manufacturers of accessories. Frequently publicists covering other fields can tie in. For example, the publicist for a community festival might arrange for a motor log of his community to create more widespread attention for the event. Any publicity matter

which concerns companies in the automotive, rubber, oil, and related industries or in the resort field can often be worked into effective tie-ins.

Travel. Travel sections of newspapers are a good outlet for publicity having to do with travel or any of the industries supporting it, such as railroads, air transport, resort, and others, in addition to manufacturers of products used by travelers and vacationists.

Real-Estate Section. Real-estate sections, in addition to covering the activities of realtors and home builders and their associations, often are interested in community development on a broad scale. Stories about new plants, products of interest to home owners, and community activities in related fields are of interest to these sections. In some cases the real-estate section includes general business news, home and garden material, and occasionally a general coverage of all the major industrial operations of the city.

Books. This section is usually limited to book reviews and advertisements and is useful to a publicist whose client has published or written a book, or is the subject of a book or chapter.

This section of a newspaper ties in to the section on "Books" in Chapter IX of this volume.

SPECIAL DEPARTMENTS

There are a number of special departments in major daily newspapers whose subject matter is explained by the name of the department, such as Sports, Society, Women's Activities, Science, Agriculture, Obituaries, and others. Some of these departments actually constitute a world in themselves, and have a group of publicity men concentrating in that field alone. A sports page, for instance, constantly presents news about events in the worlds of baseball, football, horse racing, and others. Every important baseball club, college and professional football team, race track, and other institution of this kind maintains its own publicity department to work with the sports sections of newspapers.

Frequently, to increase public interest, applied creative imagination makes possible expansion of a given activity to a number of these spheres.

An example is the publicity planning for special adult-education courses of the Los Angeles Stock Exchange. Special events and news treatments for these courses are made available to society and women's activities sections, the general news departments, and the financial pages. If the course takes place in an outlying community, it sometimes will furnish copy material for the state page.

These principles should be followed in designing material for specialized sections of a metropolitan daily newspaper:

1. Subject matter and people involved must be pertinent. For example, sports sections are interested only in athletic enterprises and personalities. Women's-page information must concern the activities and organizations of women. However, sometimes the publicist of a sporting event will develop a layout of pictures of socialites attending a sports *première*.

2. The policies of the departmental editors should be known, understood, and followed. For example, the Los Angeles *Times* and Los Angeles *Examiner* follow a policy of concentrating front-page Sunday layouts in their society and women's sections on women's-organization activities involved in charitable and philanthropic causes. Any suggested information material which does not involve such activities would seldom be considered acceptable for those sections on Sunday. For another example, the Los Angeles *Examiner* sports section prefers to use only action pictures. Therefore posed still photographs should not be offered that newspaper.

3. Timing is all important. For special department stories, arrangements must sometimes be made for weeks or months ahead of time. In few cases does the material have a spot-news urgency that prevails in the general-news section. Unless such features are planned well ahead of time, it may be impossible to schedule them when their appearance will do the most good.

4. While news pictures in any part of the paper are usually judged principally from the point of view of their actual news impact, in special sections the importance of the persons in the photographs may weigh more than on general-news pages. It should also be remembered in preparing pictures for these sections that the attractiveness of the people helps to sell the pictures. While the women's section would not be interested in bathing beauty art of pretty girls just because they are attractive, the prettier the socialites selected for the photographs the better the chance the pictures will be printed.

SPECIAL EDITIONS

Special editions of metropolitan newspapers are put out for certain specific occasions, such as 50th anniversaries, the erection of large new plants, the opening of big commercial exhibitions, and others. They furnish an excellent medium of publicity, particularly for organizations which carry advertising space in them. Community organizations, trade associations, and chambers of commerce also

frequently find such editions a good vehicle for their information. Types of special editions include:

Annual Edition, developed by many large newspapers on New Year's Day, Labor Day, the newspaper's birthday, local anniversaries, or other specific dates.

Periodic Editions, issued when the city has a World's Fair, a pageant such as the Tournament of Roses or the Mardi Gras, a large convention, or other prominent special events.

Educational Editions, which many newspapers will develop as large special sections before each school term.

Special Business Editions, many of which come out around New Year's Day to provide a summary of the business news for the preceding year.

Editions for large trade shows, such as automobile, fashion, home and garden, and special industry events, also frequently are developed by newspapers. Sometimes a small special edition is published to announce the opening of a new store, the establishment of a new business, the completion of a new plant, or some similar event.

Sometimes a publicity man can work with one or more newspapers to create a special edition around his own promotion or activity. Such an edition will reach the entire paid circulation of the newspaper or newspapers involved and will include a number of advertisements and supporting stories paid for by others to register harder-hitting impact for the publicist's client.

HOME-TOWN NEWSPAPERS

Some 10,000 weekly, semiweekly, and triweekly newspapers, mostly published in towns of less than 50,000 population, have a combined circulation of approximately 15 million readers in the United States.

Where the great metropolitan dailies reach into the hundreds of thousands of readers, the small-town paper reaches hundreds, or perhaps thousands. But it *reaches* them. It reaches their hearts.

Most of the readers of a small town paper know the editor, or perhaps the whole staff. Sometimes the editor is the whole staff, including the advertising manager. The small home-town paper is a member of the family, while the metropolitan daily is more of an institution or a ritual—equally important to people who read it, but more aloof and impersonal. Hence, the home-town paper can *tell* the reader. When it recommends for or against something it is almost like having the editor, who is a personal friend, make a

personal recommendation. It is quite likely to motivate a substantial portion of the paper's circulation.

The metropolitan paper is a vast organization which the average citizen really does not comprehend. The chances are that he knows nobody who works on the paper. He skims through it, pausing here or there to read a headline that catches his eye, or look at an exciting picture. The big newspaper may urge by outright editorial expression, or by the weight of sustained pounding, but it has less of a personal effect in advising a reader what to do. Some readers will deliberately vote *against* the advice of a big metropolitan newspaper because they do not understand it, or because of the mistaken idea that what is big is bad.

Unfortunately many publicity men are careless, even crude, in dealing with the smaller newspapers. They tend to dump avalanches of mimeographed material into the mails. This involves a substantial waste of postage and materials, because most small-town editors, in turn, just as readily dump such material into their wastebaskets.

Local editors do more than hit the wastebasket with such releases. They hit the ceiling, too. Wrote the editor of the Turlock (California) *Daily Journal*, as quoted in the *California Publisher*, official magazine for the California Newspaper Publishers Association:

"Have you ever become fed up with silly extravagances and the pompous vanity of publicity seekers to the point where you decided to do something about it?

"We did, just recently."

Lamenting ten years of wasted time and energy carting volumes of useless publicity material from the post office to his editorial wastebasket, the editor went on to write:

So last week we started something new. We refused to accept delivery of the obviously free palaver, asking the post office to return the material to the sender and collect for the return postage. It seemed there was no other way to handle a situation in which we receive an average of 50 unwanted pieces of mail each day. Nobody would stop, even when requested to do so. We are getting publicity addressed to editors who left the *Journal* 30 years ago.

The first batch refused contained 19 letters on which the senders had spent 47 cents in postage and we don't know how much for printing, addressing, folding and other incidentals. The second bunch from the same day's mail contained 41 letters and papers, on which were paid \$1.20 in postage plus one airmail costing 18 cents from New York. The next day a third batch contained 22 letters with 55 cents postage on them; and the fourth batch contained 49 letters and papers, with postage amounting to \$1.26.

The editor estimated that approximately \$400 a year is spent on publicity material sent to his desk and promptly discarded. He figured the printing and paper would be worth another \$400 and the time saved on the sending end still another \$400. He suggested that a diminution of such publicity material might also help reduce the Post Office Department deficit.

It is true that there are a vast number of home-town newspapers. Therefore it is costly and difficult to cover them individually. Sometimes the only way to "make a stab at it" is to put the newspapers on mailing lists. A small percentage of such material—if the material is good—actually does get printed. But the publicist who will make some effort to individualize and localize his material will be well rewarded by proportionately greater acceptance of his output.

There is one formula for success in getting material published in the small-town press. While this is difficult because of the number of such newspapers, it is the only way to do an effective job. Local news plus local contacts is the answer.

If a publicist's organization has a local branch, representative, official, dealer, office manager, or other person who can deliver the material by hand, the chances of publication are enormously increased. If the local representative will take the trouble to mention a local name or some local "angle," the chances are still better. If the local representative completely rewrites the story, or at least retypes it with this local information, the chances are best of all.

The armed forces during World War II made excellent use of a device often employed by hotels, schools, political parties, and other organizations. They sent specific stories to home-town papers about the activities of people from those towns. If Mr. John Doe is from Blowing Rock, N.C., and he engages in some activity elsewhere—gets married, get promoted, takes a new job, is graduated, wins an award, or whatever—it will make a good story for the home-town newspaper serving Blowing Rock, N.C.

There is a story about one local editor who always held an envelope from an unknown source up to the light. If he could see a check in the envelope, he opened it. Otherwise he threw it into the wastebasket.

Another home-town editor has said, "If the President of the United States was assassinated, I would still say, 'let the presses roll.' But if Jim Jones of the local high school got a bellyache, I would say, 'hold the presses and include the story.'"

Came the time when a big concern was switching branch man-

agers, promoting one who had worked in that editor's town and moving in another one. Though called "One-page Joe" because he usually limited his stories to a single page of copy, the publicist in this case stretched the story to two pages because he had a strong local angle. He also sent a picture of the new man. The editor phoned him.

"Say, that's a big story. Send down a picture of your building here. Include a picture of the man's wife and children. If he has a dog, send a picture of the dog, too."

Some large organizations send publicity representatives to visit every home-town editor in the area to be covered at least once every three months. When such an organization sends a release to these editors, it will be read and carefully considered even though it may not be used. Editors are people, and when treated like people they react like friends. Astute campaign managers usually send advance agents into the territory to be covered, to meet the editors, brief them on the background of the campaign, and win their interest and support. If, as a follow-up to this, an effort is made to get local material into the hands of these editors, either through local representatives or from headquarters, it will be found that *the local angle pays off*.

All news is local, and in small-town newspapers what is not local is not news.

The local-contact method of national coverage involves effort by a central headquarters to organize the contacts. The most efficient method is a form of publicity kit, copies of which are made available to each local publicity man, chairman, or contact. The kits include general instructions for efficient publicity in the community. Usually there is a calendar with suggestions for stories at different times of the year. There are a number of prepared stories with blanks for filling in local names. In many cases a new kit is sent out each month.

Vital elements of news are *names* and *locations*. The central office cannot supply these through mass mimeographed mailings. But a kit furnishes the skeleton, conforming with national policy. The local contact can fill in the all-important local news facts, names, and angles, and deliver the completed localized story to local editors.

Motion-picture studio publicity departments usually make it a practice to approach the community newspaper through the local theater instead of directly from the studio mailing departments. The local theater manager advertises in his own name, not in the name of the studio that produced the picture he is showing. He eats

at the Rotary Club with the newspaper editor, and copy coming from him is local copy. Of course its substance was generated in Hollywood, but a local angle is supplied by the local theater manager.

If the publicist cannot find time to maintain local contacts, he may advantageously send his material through a recognized agency, usually a newspaper association. This way of handling copy is more expensive than sending it direct. What is better, to send a hundred stories cheaply and get two of them used, or send a hundred stories by a more expensive and more effective method and get fifty or seventy-five of them used?

The home-town press is a soapbox or cracker barrel for industry. Editors are natural champions of private initiative in business because they, like farmers, are free enterprisers themselves. Of course the publicity man can sometimes make a more spectacular showing in big-city dailies, but the man-to-man effort to put a message across in the home-town press will often accomplish warmly gratifying results.

SUGGESTIONS FOR HOME-TOWN NEWSPAPER PUBLICITY

1. Get acquainted with the editors. Visit them from time to time. Invite them to a social event. Learn of their personal interests. Win their confidence by giving them the kind of material they can use.

2. In campaigns and special events involving advertising, see to it that the small-town publisher gets his share of the budget. As a demonstration of good faith, some campaign managers will send home-town-newspaper advertising checks during the earliest stages of a campaign, with a notation that copy is to follow later. This is because the home-town publisher is too often overlooked when the advertising budget is prepared.

3. *Watch the local angle.* The general news, if it is good, will be covered in the metropolitan dailies and other media. The home-town paper desires personal items about the people who live there. Supplying local, personal news is the way to get information printed in the columns of the home-town press.

4. Keep stories short and compact. If possible, they should be individually typed instead of mimeographed. Almost every publicity man finds it necessary to distribute mimeographed stories to local newspapers a number of times in his career. It may be the only way of keeping the local editor informed on many matters, despite the risk that the reaction is as often unfavorable as indifferent.

Every effort should be made to keep general mimeographed

material at a minimum and confine it to subject matter of some potential interest to home-town editors.

To emphasize brevity and eliminate the nuisance of opening envelopes, the Advertising Council, Inc., tried distributing its news releases on jumbo post cards, 9 x 6 inches.

"A paragraph will get more editorial attention than a page," one publicist remarked. "So why go to the trouble and expense of sending more, unless the story content truly justifies it?"

5. Send out pictures in the form of mats, because few small newspapers possess the facilities or the budget to make their own engravings. Make the mats as small as possible. The formula for success here is "when you divide the size of the mats, you multiply the number of breaks." The more good mat releases, the better, for country editors who may disdain mimeographed handouts are relatively eager for good illustration material.

6. Avoid scooping a country editor. Some publicists will break a story one day in the metropolitan papers, and send it out for publication a week later in the home-town papers circulating in the territory of the metropolitan sheet. The quickest way to antagonize any editor is to feed him stale leftovers. Either change the story and give the local editor a special version or see to it that the story reaches everybody simultaneously.

7. Do *not* enclose a stamped, self-addressed envelope requesting the country editor to send a tear sheet. The editor is a newspaperman, not a clipping service. A publicist who lacks the time to read his newspaper hardly makes a hit by flaunting the fact in the editor's face. Not only is such a request improper and sure to be disregarded, but it creates ill will where nothing worse than indifference may have existed before.

8. Most publicity offices do not have the manpower for maintaining personal contacts with the home-town press. That should not preclude courtesy in all dealings with the editors. The alert publicist will gratify a home-town editor's request for copy or information with the same dispatch that he would employ to accommodate a metropolitan daily city desk. The smaller papers make few demands upon a publicity office, and the publicist who will go out of his way to serve them in their moment of need will be repaid by good will as well as editorial cooperation.

9. The publicist who does much mailing to newspapers should keep his lists in order so that his mailings will achieve maximum results. Mailings to dead or departed editors achieve little except the

implied insult to the current editor. Sometimes publishers ask to be removed from lists, and in such cases they should be removed. The editor who is treated as a person instead of a digit on a mailing list will appreciate the human consideration.

10. *Editor and Publisher* queried editors to determine their reaction to publicity material they receive. Some suggestions sent in by editors included:

Don't jazz up a story to get it printed; write the facts as tightly as possible and let the editor decide on the value of the release. Try to localize stories. Emphasize real reader interest. Occasionally send personal letters with releases. Always address the editor by name, making sure it's the correct one. Remember the importance of personal contacts with editors.

SPECIAL NEWSPAPER CLASSIFICATIONS

There is a considerable group of smaller newspaper classifications which should be understood and at times used by the publicity man. In dealing with them, these rules should be followed:

1. The rules offered for home-town newspaper relationships in the main apply also to special newspaper classifications.

2. Carefully study these newspapers. Many of them, small and obscure, may damage a cause mentioned in them. Some of these publications are disreputable in some way. For example, there are several Communist newspapers in the United States which are well schooled in applying the reverse twist to material offered to them. At the same time, in some political campaigns, a carefully contrived snub from this branch of the press could be a priceless asset.

Be careful in compiling lists of these special newspapers, and know something about every one to be used. While all metropolitan dailies and bona fide home-town newspapers may be considered as reputable "good citizens" of their communities, in the smaller newspaper classifications there is a certain number of scandal sheets, character-assassin publications, and other hybrid enterprises which can backfire on the careless publicity man.

3. It is well to classify such papers. Where resources of a publicity program do not permit or justify special treatment, they can sometimes be served with general-news releases.

FOREIGN-LANGUAGE PUBLICATIONS

The United States has hundreds of thousands of inhabitants who still use, and in many cases prefer, the language of their fathers.

In great American cities live clusters of Poles and Greeks and

Swedes and Germans and Mexicans and Japanese and others, who read publications printed in their native language.

Foreign-language magazines and radio stations can be handled with the same techniques as the foreign-language newspapers.

We may also include the many Negro newspapers and other English-language publications designed for limited appeal to racial or national groups as such. Here is a press that enables the publicist to speak to large audiences in terms of their own special interests. The technique with such publications varies with the size of a given campaign and the budget available to run it.

For best results with these publications, the copy should be translated into the language of the designated newspaper. Many publicity operations are unable to afford this expensive process, in which event releases must be offered in English. Many of the foreign-language outlets print English sections which will use the untranslated copy; and in the other cases a publicity office sending out material in English must hope the newspaper will take the trouble to translate.

These media are particularly valuable in political campaigns, especially in big cosmopolitan cities like Chicago, New York, and Los Angeles, because frequently the reader of a foreign-language newspaper is one of the newer American citizens and has a more jealous feeling about the privilege of voting. He will make it a point to get out and do so when some of the older and more Americanized citizens sometimes may not bother. And he is apt to get his political information and motivations from his foreign-language newspaper.

COMMERCIAL AND FINANCIAL NEWSPAPERS

Many special financial and commercial papers are published to carry news of the business world. The best known is the *Wall Street Journal*. Many smaller banking, transportation, shipping, and other local newspapers covering certain business fields are published throughout the country. Such papers are glad to receive newsworthy material about events in the fields they cover.

In general campaigns, these newspapers can be put on most lists, and may use some of the material sent out. In specialized campaigns they deserve more specialized attention. For example, in a home show, publications aiming at the home-building, construction, and real-estate fields would give a great deal of attention to the publicity material, particularly if it is slanted to them; and many of the people most important to reach will read one or more of these publications.

LABOR PRESS

Many millions of Americans belong to labor unions and are served by hundreds of newspapers belonging to the labor press. The two most important are the *AFL News Reporter* and the *CIO News*, both issued weekly from Washington, D.C. Many state and big-city labor organizations issue newspapers to their members, while a number of smaller local unions also sponsor such publications. While newspapers in this category are interested primarily in news about the activities of labor organizations, they may be considered by publicists in special fields. Many corporation publicity men might find some of their material interesting to labor publications. Political publicists know that politics is one of the major interests of labor unions and publicity matter on such subjects, if they have union backing, might well be considered by some of these publications.

CONTROLLED-CIRCULATION NEWSPAPERS

In the big cities of America are published a number of publications called free-circulation or controlled-circulation newspapers. They are sometimes known by the nickname "throwaways," a term distasteful to their publishers.

The controlled-circulation newspaper is distributed within a given area or to a selected list, usually by mail or by carrier, without charge for subscription. This is primarily an advertising medium for neighborhood shopping establishments, but can be a worth-while publicity outlet, as many of these are scanned particularly by housewives making up their shopping lists. For that reason, campaigns aimed primarily at women might pay special attention to this medium. Such papers are often glad to have material about civic and community events, church drives, and similar subjects. They will sometimes use political material, especially where advertising is tied in.

In many big cities, publishers of such neighborhood controlled-circulation newspapers are banded in associations. A publicist who has a great deal of material interesting to them may find it worth while to bring them together for luncheon or dinner meetings to discuss a program with them.

UNIVERSITY AND INSTITUTIONAL NEWSPAPERS

Most universities and many high schools publish papers. So also do some institutions like banks, big businesses, and chambers of commerce. Most publicists lack the time to cultivate such small out-

lets. It sometimes pays to keep them on lists for mimeographed distribution. Often such releases will reach an editor's desk when he is looking for two inches to fill a hole.

RELIGIOUS NEWSPAPERS

Perhaps the most potent and best-known religious paper in the United States is the *Christian Science Monitor*. With an international circulation and reputation for reliability, the *Monitor* is in a class of its own. It welcomes constructive community-minded publicity, which can be developed by cooperating with the nearest *Monitor* correspondent.

Other religious newspapers can be assembled in lists and treated in whatever way a campaign makes seem advisable.

SYNDICATES

Syndicates are big news networks which assemble news features and stories from various places in the world, route the material to nerve centers, and redistribute it to clients in every part of the globe.

For spreading material over a wide area, from regional to international in scope, the publicist will find syndicates a more effective method of distribution than direct mail. If the syndicate accepts the material, that indicates to the newspaper editor that it has some value. The mere fact of syndicate distribution will cause the material to be accepted by a number of editors without question, whereas the same material sent directly by mail might be rejected by the editor purely because he doesn't have the time to analyze the huge volume of such material coming from unknown sources.

The editor knows the syndicate, but he doesn't know most of the publicists who send him material in the mails. Finally, if a syndicate will distribute material, tremendous circulation is obtained at no further trouble and expense to the publicity organization.

The major types of syndicates are wire news services, feature syndicates, and photo services.

WIRE NEWS SERVICES

Major U.S. news networks or wire services are Associated Press, International News Service, and United Press.

News syndicates welcome bona fide news from publicity men or any other source. Often they will pick up from local newspapers news of publicity origin. When a publicist believes his material may

interest the news services, a copy of the story should be distributed directly to them at the same time it goes to the newspapers. This will speed coverage, and sometimes the newspapers may cut the story when the syndicates would prefer to have the full text. This also makes it easy for the syndicate editors to telephone the publicity source if they wish to develop the story further.

Where national publicity is a prime objective, it will pay the publicist to prepare special stories for news services in the specific styles they prefer. Frequently these services will work with a publicity man to develop a special story.

There are many types of syndicates that can help publicity organizations in specific ways. For example, the National Catholic Welfare Conference, Washington, D.C., is an excellent medium for reaching Catholic readers because it directly serves the diocesan press. Reuters, New York City, and the Department of State are among the services that distribute news internationally.

The Associated Press financial wire and Dow-Jones & Co. in New York City handle business news. Local "city-news services" in many metropolitan areas are subsidized either by a group of local papers or by a national news service to provide local news to many client papers located within the metropolitan area.

Special publicity breaks can sometimes be worked up with wire editors, as in the case when the publicity man for Kay Kyser's band contacted the United Press about the Kyser trip to San Diego to make a personal appearance before the United States Marines. Before leaving Hollywood the publicist assured the UP chief: "I'll have a beauty with a picket sign in front of the auditorium, to which no women can be admitted. She'll be picketing the United States Marine base because she's a rabid Kay Kyser fan and resents their not letting her in to hear K.K."

The Los Angeles UP office followed through as agreed with a query to San Diego. The San Diego bureau didn't know what it was all about, but checked. The publicist had actually staged the picketing. San Diego picked it up, wrote the proceedings as legitimate news copy, and UP gave the publicist's client a national break.

FEATURE SYNDICATES

Hundreds of feature syndicates in the United States are listed in *Editor and Publisher Year Book*. Some of the smaller fly-by-night ones will actually *solicit* publicity material as a cheap way of getting by. When this happens, the publicist may profit from investigating the soliciting organization, as he could easily waste a great deal of

time with no hope for worth-while results. A publicity man's relationships with such an organization should be based on much the same rules that would be applied by a sensible man alone in a bar. When strangers approach with propositions, it is best to be on guard.

News syndicates concentrate on reporting and interpreting news as it happens. Feature syndicates produce and market human-interest features. Some features, like comics, have no news connection. Others, like reviews, cartoons, and some columns, are digests and interpretations of the news. The leading feature associations have a variety of functions:

To buy and distribute comic sections.

To service regular mat releases and news features to many small newspapers.

To buy, promote, and distribute columns.

To buy, promote, and distribute cartoons.

To develop mass departments with many features to sell to small-town newspapers unable to afford this specialization.

To develop specialties in certain news centers for distribution to papers elsewhere.

Many Washington features are thus sold by feature syndicates to papers not having Washington correspondents. Hollywood for years has been headquarters for hosts of such feature organizations, which send studio publicity to the ends of the earth.

The publicist often will find opportunities to use feature-service syndicates. It behooves the publicist operating from a center like Washington or Hollywood to know the men representing feature syndicates, and to encourage the good ones to regard his office as a source of news and material.

Trying to gain acceptance with the feature syndicates by mail from distant centers is usually ineffectual unless one has contacts with the editors and sends them individualized material.

PHOTO SYNDICATES

One of the most effective outlets for publicity is the photographic service. Most of the bigger publicity operations use the photo syndicates as a high-priority carrier. These services are always looking for *good* pictures, and are delighted to get them from any source.

The major photo services are Associated Press Photo Service, Wide World Photos, International News Photos, and Acme Newspictures, Inc.

When a publicist places a photograph with the photo service, the negative goes to New York. If it is accepted there, thousands of

prints are made and mailed or wire-photoed to newspapers and magazines throughout the service. Because the printed picture is the publicist's most rewarding accomplishment, the results from a single good negative submitted to a photo syndicate may pay bigger dividends for the investment involved than could be achieved from any other single operation in publicity work.

Being this valuable, photo services constitute one of the most formidable challenges in publicity. For a combination of good reasons, photo-syndicate men and their cousins, the newsreel men, are the most exacting craftsmen in the news profession. Their standards must be high because they serve so many customers.

They often must obtain a good picture under difficult, critical circumstances. If a ship is being launched, the photographer must snap the picture at just the right moment, or hundreds of clients and millions of readers will be let down. He must snap his picture of the grid hero just as he crosses the goal line. He must coordinate composition, angles, and shutter speed with the action he is photographing. This makes him into an artist with a sensitive grasp of the many complex details involved in one piece of work, and with muscles and nerves of steel to enable him to work fast and efficiently under the gun.

These challenges of their trade make the photo-syndicate men fast and sharp. They loathe amateurism and are roiled by the overdoses of it shown by multitudes of publicity men who offer them poor pictures, who have no comprehension of photo-syndicate standards, and who do not even know enough to submit negatives instead of prints.

Principles to remember when serving the national photo syndicates are:

1. The picture must *stand alone*. In local publicity, the picture usually accompanies a story that amplifies and helps carry it. In national syndicate publicity the picture and caption must face the music without a story. Hence:

2. The picture must *tell a story*. It must be so framed that, with its caption, it will be completely self-explanatory.

3. The picture must have *universal interest*.

What is universal interest in a picture?

Beauty of scene or limb.

Imagination and contrast, like the New Year's publicity gag in a warm region such as Southern California or Florida, showing Father Time coming out of the sea accompanied by four nymphs in bathing suits.

The ingenuity of mankind, as shown in a picture of dozens of newly manufactured airplanes symmetrically poised to hop into the altitude.

Colorful events, like a parade of floats with flowers and beautiful girls.

"Universal interest" in a picture will command the attention of any reader, anywhere.

4. The picture must be *mechanically right*. The composition must be good. The background must be suitable. No unnecessary objects may be shown. Everything in the picture must have a reason, and must explain itself or work logically into the caption. The focus must be exact, with lighting, exposure, and techniques confluencing to consummate a perfect picture. Good mechanics implies also economy in size. The smaller the picture the more easily the editors can use it, and the more of them will do so. The best picture is so flexible that an editor can run it in full for a three- or four-column cut, or can crop it to a one- or two-column cut without its losing meaning.

Photo syndicates have thousands of pictures tossed to them daily and will take no interest in a negative unless it is good enough to supersede heavy competition.

The picture must be *well captioned*. Good captions have sold many pictures to editors as well as readers. The publicist must inject the message he is paid to put over and explain everything not manifest in the picture with a painful paucity of language. All persons shown must be named. The place and the occasion must be described.

For an across-the-board photo-syndicate story, make a *series of negatives*. Shoot four similar or identical negatives on each setup, one for each major syndicate. Newspapers do not like to get the identical pictures supplied to their rivals, but syndicates do. Many syndicates cover towns not supplied by their rivals. The New York offices of one syndicate may rebuke their local representative if he does not furnish a negative similar to one put in service by the opposition.

When moving negatives to the syndicates, the publicist can often simultaneously offer prints to the local papers, helping him get the always desirable local break in addition to national coverage.

Special attention must be given to timing, specifications of the syndicates, pattern of regional services, and relay points that limit geographical coverage of story material, deadlines, and other details.

DISTRIBUTION TECHNIQUES

Distribution can be a more troublesome problem than production of publicity material. "Dat Ole Debbil Distribution is the key to success both in publicity work and a hand of bridge," is the way one publicity man accented the problem.

There are a number of devices a publicist may employ, such as clip sheets or press books. In lieu of his own distribution efforts, or supplementing them, he may engage one of the available outside distribution services.

DISTRIBUTION SERVICES

Mass distribution of publicity copy to large lists of newspapers presents a physical problem in direct mail handling and production of proper material. Certain national and regional mat, editorial, photo feature, and cartoon services distribute publicity material commercially as a service to the publicist. Such a service is often more effective and more economical than direct distribution.

Frequently, economy requires that copy be mimeographed, multi-graphed, or otherwise mass-produced for distribution to hundreds or thousands of newspapers, even though it is more effective to have it produced individually. Major newspapers prefer to make their own engravings, but smaller papers cannot afford this process and usually will not use art unless received in matrix form. Also, mats are more likely to be accepted if accompanied by proofs showing what they are. If the caption is cast with the cut in the mat, it guarantees against loss of caption and ensures the desired credits. Type already cast into plates—called boiler plate—is excellent for smaller papers. Many syndicates and services get out full pages or sections in boiler plate or mat form.

One or more of the above processes is featured by some of the publicity distribution services. Some of them offer a choice of processes. Two of them regularly arrange for editorials to be carried in large lists of newspapers.

These services keep their lists up to date. Because they handle only material of acceptable quality, many of them have cultivated good standing with editors. Material coming from them comes from a known, reputable source, hence does not build up that "automatic resistance" which greets material from strange sources. The cost is moderate, usually less than the cost of sending out "single shots" from a small office.

The identity of these services can readily be ascertained by check-

ing with public relations firms, the classified section of the phone book, or a news service in New York, Chicago, or any other major city.

Some state-wide newspaper associations service publicity to their members. For example, the California Newspaper Publishers Association, for a moderate charge, will send either copy alone or copy and mats to country-wide, Southern or Northern California-wide, or state-wide lists. While use of the CNPA service by no means guarantees use of the material by editors, some editors who discard most mimeographed material will give more serious consideration to a CNPA-distributed release, purely because it comes from their own newspaper association and therefore helps support that association. Another advantage of using CNPA in California is that the charge is sufficiently low that it often represents a saving to the publicist because his office is spared the mechanical details, including mimeographing. CNPA distribution also obviates the risk of sending the material to out-of-date lists.

CLIP SHEETS

A clip sheet is usually a single sheet, full newspaper size, of copy presented in newspaper style with or without illustrations. It may include weekly column features. It presents heads as well as stories, and actually looks like a page from a newspaper. Material may be presented in column widths or two-column widths. A clip sheet shows the editor how the story will actually appear in print and how much space it will require.

The clip sheet gives the editor his choice of several stories of various lengths and on various phases of the sender's subject. Where photos and cartoons are included, the editor is usually invited to request mats if desired. Editors can hold clip-sheet materials for use when a gap of appropriate size is available as his newspaper is about to go to press.

Clip sheets are an admirable conveyance for "filler copy"—that is, little one- and two-paragraph squibs that can be dug up and offered to newspapers for quick insertion in blank spaces that occur in make-up. Such fillers are particularly helpful to country editors and editors of smaller newspapers. Squibs can be prepared concerning unique facts suitable for filling obscure corners of newspapers and magazines or for use in business letters and organization publications.

Clip sheets are also excellent vehicles for jokes adapted for directing favorable attention to a subject.

The name and officers of the issuing organization and the purpose of the clip sheet are clearly stated for the benefit of all concerned. The efficiency of good clip sheets is indicated by the prestige and acceptance they have in the important field of small-town and rural journalism.

For these reasons clip sheets are sometimes a valuable form of mail coverage for national publicity, especially for big associations which have a variety of news material that may be of general editorial interest.

The Industrial Press Service, edited by Carl C. Helm of the National Association of Manufacturers, is one of the most effective examples of a clip sheet. Several thousand copies of the IPS are circulated to small newspapers. IPS checks editorial taste by surveys, questionnaires, clipping services, and personal correspondence. The IPS is a worthy medium for industrial public relations workers because the service will carry good industrial stories from any source and circulate them to thousands of editors.

The IPS presents a variety of materials, including news features, two-column editorial cartoons, photographs, poems, charts, and columns. IPS will furnish mats of one- and two-column standing heads of regular features dealing with economics and Washington trends as they affect the reader in small-town and farm areas. It offers short, bright news items and features suitable for smaller newspapers because they are written in the idiom of the home-town press.

In addition, IPS goes to several thousand industrial house magazines together with a special service produced for these publications.

The fact that this particular clip sheet—as should be the case with any service of this type—is prepared specifically for the needs, tastes, limitations, and highly prized independence and individuality of country editors undoubtedly accounts for its widespread use. It functions as a welcome special service for country journalism. Furthermore, a well-prepared clip sheet is often used by bigger newspapers to provide standing type that can be used at any time as needed.

PRESS BOOKS

A press book is a large compilation of source material widely distributed to provide large numbers of editors with a steady flow of stories and pictures for use throughout a sustained publicity campaign. The press book is the journalistic equivalent of a speakers' manual for the speakers' bureau in a campaign. Press books fit such

publicity campaigns as a motion picture's promotion, a season of publicity for the Community Chest, or a major football team.

Press books may be mimeographed, multigraphed, or printed. Stories, pictures, cartoons, graphs, editorials, and arrays of facts may be included. The features may be arranged by topics that fit the campaign's subsidiary events, by dates, or presented en masse and without particular order. Pictures and cartoons can be numbered so that the individual editor can telephone or write the publicity office requesting the specific photos or mats he wishes.

Press books reduce the need for repeated contacts or weekly and daily mailings, but a press book should be backed by a stiff advertising budget or strong public interest in the campaign subject to keep it before the editor's attention. If the campaign is strong enough to warrant a press book, the device is an economical way to develop a large amount of publicity.

In long-range campaigns press books may be periodically up-dated by timely supplements. Some press books are produced in loose-leaf binder form to facilitate such revision.

PRESS KITS

A loose-leaf variation of the press book is the press kit. This usually consists of a mass of stories, photos, and mats prepared by national headquarters, to be adapted by local publicity representatives. Sometimes they are broken down by phases or dates, with instructions as to timing and proper application.

The kit cover often includes a publicity calendar with printed suggestions and space for the local chairman to write any other suggestions and information. Bold-face suggestions may be printed urging the local representative to save clippings, photos, programs, and other publicity material. National or regional addresses will be given, with the request that local material be forwarded. The national office, in turn, will combine loose material from various sources as a basis for new releases, and as part of its record of accomplishments.

Suggestions for local publicity, and some mimeographed publicity stories with blanks for insertion of local names, places, and dates, are usually enclosed in the press kit. Local chairmen are urged to convert this canned copy by injecting all local names and facts, and to place the material personally with local newspapers and other media.

Such items as the following are usually included in press kits:

"Publicity code" or formula for acquiring local publicity.

Brief on rules and mechanics of publicity.

Brief on press relations.

National matter for pickup and local distribution.

Prompting for local participation in national moves, as anniversaries, national conventions, contests, and others.

Photos and mats for local distribution.

Features.

Clip sheets.

Canned editorials.

Shorts and fillers.

Stimuli for each local unit to contribute its resources and information to the national headquarters and to other local units.

Calendar to be followed locally.

National features, announcements, events, and other details for local adoption.

Guidance for local participation in and extension of national events.

Cartoons for local use.

Monthly suggestions to keep the speakers' bureau active.

Monthly suggestions to stimulate local committees to new activity.

Suggestions for stimulating local activity by generating competition with other local units.

The press kit, being a loose assemblage of varied materials, lends itself readily to revisions and additions which may be mailed to all kit holders from time to time to keep the kit up to date.

MECHANICS OF PUBLICITY

Copy is the backbone of both publicity and advertising production. Copy is the text of a story, a caption, a broadcast, a letter, an advertisement, or a publication. The basic rule for copy is the primer of the cub reporter: "Put in all that is needed to tell the story, in the right order, in the most direct and simple language possible—that, and no more."

There is a general rule worth observing: "Conform as closely as possible to the style requirements of the particular medium for which placement is planned."

Following are the basic rules to be followed in preparing copy:

1. The newspaper lead (first paragraph of the story) should answer these questions: Who? What? When? Where? Why? How? The most important part of the story comes in the lead. The expertly written news or publicity story is designed so that it can be cut anywhere and still be complete. It is severely accurate and ob-

jective. The name of the client or subject being publicized—the publicity point of the story—is woven into the lead or as high into the story as is practical, in such a manner that it cannot easily be deleted without tampering with the character of the story.

2. Names make news. When using names, the first name, middle initial (if any), and last name should be given, together with the person's principal title or other identification. Check and double-check spelling. In stories to out-of-town papers using a name to establish a local angle, it is effective to give the person's home address. This adds to local interest and makes it easy for the newspaper editor to contact the person or his family if additional information is desired.

3. Keep it simple. Good newspaper copy is done in a factual, straightforward style with sentences neither too long nor too short. It is important to avoid editorial comment, personal opinion, colored words, or conclusions. Where comment is considered desirable, it should be presented in quotes and attributed to an important person named in the story.

4. Most stories will be "hung on" some prominent individual whose name means something and whose prestige or position will "carry" the story by making it stand up as authentic and authoritative.

5. The most acceptable paper for news copy is 8½ x 11 inches and should be of good clear stock. Newsprint stock is preferable to any other because it is used in newspaper offices. It looks familiar and more "professional" to editors. To facilitate any urge by the editors to check details or seek more story material, the source of the story should be given in the upper left-hand corner. Name of the client and name, address, and telephone number of the publicist should be included. If the source is an agency handling several accounts, including the name of the client not only identifies the object of the story at a glance, but helps preserve mention of the client's name in the story.

6. Instructions for the release should be shown in the upper right-hand corner. "FOR IMMEDIATE RELEASE" indicates the news is to be released whenever convenient. "For Thursday's *Times*" or "Release Thursday, March 20, 7 A.M." should be the type of release instructions when copy is issued in advance of the release date. When the release date is set ahead of time, the item can be handled by the editors and set into type during slack time. A release date or time should be specified only when there is a time element, as in the case of a scheduled meeting or an announcement.

7. Whenever possible, keep the release to one page. This consider-

ably increases editorial acceptance, and few publicity stories are really important enough *to editors* to justify making them longer. If the release is more than one page long, pages should be numbered. The word "more" should be at the end of each page except the last. Every publicity release should be closed by an end mark such as "30" or "####" or "****" to make it clear to the reading editor that the story actually terminates at this point. Avoid breaking paragraphs at the end of a page, because it makes for cleaner handling when a paragraph is completed on one page and a new page started with a new paragraph.

8. The staff of an afternoon paper is on the job before 7:30 A.M. Copy should be delivered to the editor during the preceding afternoon if possible. Seldom does a P.M. story get full attention if submitted later than 11 A.M. of the same day. Morning papers should receive publicity copy between 10 and 12 A.M. of the preceding day. Stories with a spot-news element submitted before 5 or 6 P.M. are likely to make home editions, and important stories usually can be placed with morning papers as late as 11 P.M.

9. Most Sunday copy should reach the city desk before Friday noon, or before Thursday noon if the paper has advance "bulldog" editions for country circulation. For many of the special sections of a Sunday paper, the deadline is even earlier than this. Of course spot news can be submitted as late as Saturday night—but remember, unless it actually is spot news, copy submitted this late will usually go directly to the wastebasket.

10. Skip from one quarter to one third of the page at the top to allow room for copy-desk marking. Type all stories with double or triple spacing (double usually preferred); leave ample margins on both sides—at least an inch and a half on the left. Type on one side of the paper only. Sometimes a well-written headline three spaces from the top of the lead, or in the upper right hand corner, helps to "sell" a story to the editorial desk.

Is It News?

Every editor's interpretation of "news" is different. Although basically—as we have said before—"news is something that interests many people today," whether or not a story is news depends primarily on four points:

1. The actual, universal news interest involved.
2. The individual newspaper's policy.
3. The timing.
4. The local angle—local names, organizations, interests.

It is "news" when it contains one or more of the major ingredients of human interest:

When it is new: the H-bomb.

When it relates to famous people: the President of the United States.

When it is directly important to great numbers of people: revising the income-tax structure.

When it is novel: Hirohito waits on MacArthur.

When it is considered confidential: the revelations of columnists.

When it is romantic or sexy: this can range from an important wedding to the romance of a princess and a commoner, or the cornier "cheesecake" photographs of bathing beauties appearing in most newspapers and magazines.

When it pertains to the future: plans for winning an election.

When it involves conflict: battles, divorces, athletic contests.

When it involves mystery: most crimes.

When it is funny: Jim Moran personally hatching an ostrich egg.

Of course, frequently there is a combination of these factors. For example, coverage of a nudist convention could be considered to have both a humorous and a sexy connotation.

PRESS RELATIONS

What does it profit a man to produce the finest publicity in the world if it does not get printed? There is a great deal of misrepresentation and misunderstanding about "contacts" and "knowing the right people." Of far greater importance is production of valid news copy which wins the right to publication on its own merits. Good copy is the best press relations there is.

Naturally, all other things being equal, a publicist can do a better job and enjoy doing it more if he knows the editor or reporter he is working with. Friends in the newspaper business can give the publicist the benefit of doubts, tip him off on stories, sometimes advise on advance planning, and in other ways be helpful.

Common sense, honesty, efficiency, and human friendliness bring good results with newspaper people as with anybody else. It is a bad mistake to try to conceal or misrepresent anything. Newspapers have literally millions of antennae that will bring out the real facts in a situation. Newspapermen are psychologically more disposed to play up information when an effort at concealment is made than when the information is revealed with frank reasons for not releasing it at the time. This author has never known a newspaperman to violate a confidence.

The skilled publicist submits his material on its merits. It is the editor's task, with other factors before him—such as competing news—to determine the merits. The publicist accepts the fact that there are good reasons why his work may not be printed in certain instances, and above all he doesn't bother the editor in discussions of copy that has not appeared in print. He accepts his loss and tries again.

A publicity organization is a service bureau to the press. It constantly makes every effort to provide information and serve the press both voluntarily and when asked. Johns-Manville said in an advertisement addressed to the press in *Editor and Publisher*:

You can have our public relations department . . . in fact, as far as we in Johns-Manville are concerned . . . you've already got them! What we mean is—a recent check on their activities reveals that they spend three-quarters of their working time filling requests for information and carrying out specific assignments received from newspaper, trade paper and magazine editors and publishers.

Such goings on mean, of course, that Johns-Manville doesn't have an awful lot to say about the activities of its public relations staff a major part of the time. But, that's the way they like it and, as a matter of fact, that's the way Johns-Manville likes it.

There is a great deal of foolish thinking on the subject of gifts to newspaper people.

The same principle applies here as in other relationships in life—the principle of good taste. A “gift” is something given in a spirit of generosity with nothing expected in return. It is strictly a personal matter. In that spirit, a gift to anybody is a fine thing. A publicist who expects his effectiveness to be measured in any way by gifts reveals his own bankruptcy. One editor in Hollywood said, “I am glad to get a gift from a studio, of course. But I pay no attention to the gift, and in a news break I choose rather the studio having the best and most cooperative publicity representatives. If anything, I lean over backward to avoid seeming to be influenced by gifts.”

Always honor an exclusive. Hell hath no fury like a newspaper editor who is offered an exclusive and then learns that the competition received it too. But *don't* offer exclusives of news stories of general interest, such as annual elections or important public announcements.

Favor no single paper among a group of competitors. A publicist should give equal breaks to all the Chicago metropolitan dailies,

for example, but may have a different schedule for the newspapers in Evanston and Gary.

An important problem in publicity which sometimes requires the judgment of Solomon and the tact of Talleyrand is impartiality in such matters as exclusives, special breaks, offering a story to morning or to evening papers, and rotation of such breaks.

When an editor requests an exclusive or asks that a particular story be developed for him, his initiative should be honored by making the exclusive available—unless it happens that he requests treatment of a general news subject. In this event, the situation should be intelligently explained to him. An occasional exclusive, either at the editor's request or the publicist's initiative, wins the good will of any editor.

Editors are constitutionally allergic to following the competition, although they understand that stories frequently must be brought out simultaneously in different newspapers. Unfortunately, in metropolitan areas some newspapers come out in the morning and some in the afternoon. Either morning or afternoon papers must get the "breaks" on any good story.

When a release is broken in the morning papers, it should be reslanted or given a new lead in the afternoon papers, if possible. One evening-paper picture editor who has dealt with hundreds of publicity men never fails to mutter when offered a picture on a subject that the morning papers will run ahead of him. But he roars when a publicist offers him a picture without *telling* him that the morning papers will use it first. He sometimes consents to run the same picture after the morning papers, but he likes to know in advance that he is doing it. This attitude emphasizes a point of human nature in dealing with editors: be perfectly candid and straightforward in dealing with them, and they usually will respond with good will. They feel justifiable resentment over evasiveness or any tactics that may seem like an effort to pull wool over their eyes.

It is wise to plan some kind of rotation of the big breaks. In a campaign, some can be given to the morning papers and some to the evening papers. In a situation like the annual election of chamber of commerce officers, which might be important enough to be a bone of contention between morning and afternoon papers, the prudent policy would be to give it to the morning papers one year and to the evening papers the next.

The newspaper business is a highly competitive profession, and editors in their commendable zeal to improve their own newspapers

will always strive to be "first with the latest." Some will go to great extremes to come out first with a "scoop." When handling a really important story, the publicist must guard against this; but if he works with wisdom and absolute impartiality, he will have the respect and cooperation of newspaper editors.

CHECKLIST OF PRESS RELATIONS

1. Lose no opportunity to give service.
2. Answer all questions fully, honestly, promptly.
3. Do not be a barrier or an obstructionist or a "suppress" agent.
4. Treat a newspaperman as if he were a customer.
5. Be impartial between one newspaper and another.
6. Honor an exclusive story.
7. Make every effort to provide a newspaper story for a reporter who desires one.
8. However much provoked, do not be abrupt with a newspaperman.
9. Do not bluff, misrepresent, exaggerate, or pad.
10. Know the client organization, its details, its spellings.
11. Be as energetic to help the press cover an adverse story as any other kind. Objectivity pays enormous dividends.
12. Have accommodations—tickets, meals, facilities—for reporters and photographers who cover special events.
13. Help news photographers line up pictures and pose subjects.
14. Let a cameraman photograph what he is assigned to, and under no circumstances threaten him or lay hands on him or his camera.

PLACING NEWS WITH THE PRESS

It is best, whenever possible, to deal with the editor who actually handles the type of copy being presented.

All deadlines should be meticulously observed. The early publicist gets the space, because early in the going an editor seeks good copy for those set pages which go through all editions.

If a story is not spot news, it should not be scheduled to rival a known news event. The careful publicist studies his timing, and when possible places copy on days when the course of other events makes his success most likely. He times releases for such days as Mondays and days following holidays, when the regular news load is lighter.

The thoughtful publicist avoids taking too much of an editor's

time. He does not persistently check up on the fate of a story once it has been delivered.

He is careful to avoid "double planting"—placing two or more stories on the same subject in different sections of the same issue of a newspaper. If he sends duplicates of a release to more than one department, he marks each to show who is receiving copies.

Personal delivery of copy by the publicity executive or a member of his staff is desirable from time to time because it promotes cultivation of a personal relationship.

In distributing stories to metropolitan dailies, if a personal representative of the publicist's staff is not available, a bonded messenger service should be used rather than the mails. This guarantees that the material will get into the right hands at the right time, whereas in the heavy avalanche of mail which daily descends on a newspaper any publicity story may well be lost or delayed.

Spot-news stories can be handled by telephone—dictating either story text or notes to a rewrite man. This should be done only when time is of the essence.

Telegraph publicity should be used only in covering a newspaper in a distant city.

SHORTS

The production of various types of shorts or filler material casually mentioning the subject being publicized often proves to be quite useful to editors who have a little space to be filled when they are making up.

These may range from slogans and catchwords to jokes and little one- or two-paragraph squibs of general interest. Some newspapers have been known to print as many as half a dozen such fillers in one issue of a newspaper.

Editors like to have a supply of good filler material which can be trimmed to suit their needs and thrown into the paper when the deadline is near.

An interesting anecdote about fillers is offered by Ralph Smith of the Omaha *World-Herald*, as quoted from *Editor & Publisher*:

... The other concerns the back room's rather casual attitude toward fillers. They were set up, of course, in one, two, three, and four-line sizes. When a two-line hole had to be plugged and only three-line fillers were in the rack, it was the printers' habit to drop the last line in the hellbox. One day they reached for a filler which read: "Among the ancient Navajoes it was a custom that the women didn't have to work the field." Dropping the line made it read: "Among the ancient Navajoes it was a custom that the women didn't have to."

Showing how effective fillers with little tidbits of challenging information can be, with credits of course, one publicist who distributed a series of them for an anniversary celebration placed 26 different ones in a single issue of the same newspaper. His only comment was a moan—"I had to pay the press-clipping service eight cents apiece for every one of the little things!"

V

RADIO

ALMOST every American family has at least one radio, and many have several, including one each in the kitchen, living room, and bedroom. In addition, there are millions of automobile radios.

While the precocious new medium of television is rapidly surpassing radio in some statistical respects, there are still approximately 1,000 radio stations in the United States. Radio continues to reign supreme in vast rural areas and many smaller communities not reached by television. Furthermore, television and automobile safety are even more incompatible than alcohol and automobile safety, and the huge automobile radio audience continues to grow, with no prospect of a reversal in the trend.

Radio reaches a huge audience simultaneously, and is quicker than any other medium in reaching the masses of people regardless of geography. It has the advantage of a favorable frame of mind, because the listener wants to listen. It seems a live thing, because it transmits the human voice—plus the ageless treasures of music and the emotional impact of sound effects. A radio message requires no effort to receive. The listener need not buy a newspaper or magazine, turn a page, or use his eyes. The persuasive program has no competition at the moment of reception.

Radio has disadvantages as a publicity medium, however. If the listener is not tuned in at the moment when a program is on the air, he has lost it forever—he cannot pick up a radio program at any time, as he can a newspaper or magazine. Furthermore, he cannot hear competing programs at the same time. If he does not under-

stand a radio program, he cannot go back over it to get the point.

Radio is a receptive medium for publicity because it is required by law to give away a certain amount of time! Radio stations are operated under licenses granted by the Federal Communications Commission. Licenses may be withdrawn by the government if a station fails to serve the public interest, convenience, and necessity. To fulfill this requirement, radio stations give away a certain amount of "public service" time. Owing to a combination of the fact of this law and the community spirit of radio-station owners, radio stations are looking for good subjects of a constructive and noncommercial character to give them good programming during this time. This is the publicity man's opportunity.

Certain principles should be remembered in seeking free radio time in public service broadcasts:

1. Most stations require that scripts be submitted not less than 48 hours in advance of the broadcast, because the FCC holds the station, as well as the speaker, responsible for what is said.

2. Radio stations usually require several copies of scripts, one for the file and others for such personnel as the announcer, the engineer, transcription operator, sound-effects man, and the continuity editor.

3. It is usually required that written lists of titles, composers, and copyright owners of music to be used on the program be submitted to the station for copyright clearance at least a week before the broadcast. This is for the protection of both the station and the broadcaster.

4. Public appeals for funds may not be made through a radio program without prior consent of the station management.

5. If impersonation is to be made of a living character, written authorization must be furnished, and it must be announced at least once during the program that an impersonation is being made.

6. If a transcription is used, that fact must be announced at least once during the course of the program.

In many parts of the country local broadcasting associations "screen" certain subjects and organizations before they are admitted to public-service time. For example, the Southern California Broadcasters Association will consider the merits of any aspiring organization, and as a matter of policy either approve or disapprove use of material regarding it on public service time. If the subject is approved, the association will, if desired, distribute written material and in other ways assist in actually arranging for the approved public-service time.

Requests for public-service time will be judged by the degree of public interest, the number of people represented, and the constructive nature of the subject matter. For example, big community-wide charity drives, appeals for funds by the Red Cross, and "get out the vote" campaigns are always sure of 100 per cent cooperation.

Radio stations will also sharply judge the actual interest and audience value of the material. If it is good programming, its chances are naturally multiplied. The publicist who becomes known for offering good radio material will find a ready welcome, while the publicity man who brings in dull speakers, badly organized programs, and amateurish presentations will find that his welcome becomes progressively cooler.

The publicist who has an idea should discuss it with the public-service manager or program director of the radio station he thinks might be interested. If it is a subject of really broad interest, he can offer it to all stations in a territory. Sometimes stations will demand exclusive material, but in the case of events of broad public importance, such as patriotic drives, they will sometimes all use the material as good public relations.

The publicist whose activities will require a great deal of radio work is advised to obtain the services of a radio specialist, or even a radio department, so that professional material which will do the job over radio may be offered to the stations.

FIVE WAYS TO RADIO

There are five major channels for obtaining radio publicity:

PUBLIC-SERVICE PROGRAMS

Public-service programs (see above) are those presented at no charge by radio stations in compliance with the requirements of the Federal Communications Commission that a certain amount of each station's time go to such purposes.

Any of the following formulae may be used by the station in presenting public-service material:

1. Spot broadcast of an event.
2. Speech by a prominent person.
3. Round-table broadcast, an excellent medium for presentation of controversial material. This consists of open discussion with several people around the microphone talking without scripts.
4. Symposium broadcast, same as the round table but with scripts. This facilitates presentation of a variety of viewpoints.
5. Debate, a formal version of the round table, usually done with

each side making a prepared presentation, followed by time allowed each speaker for extemporaneous rebuttal.

6. Quiz, in which an interrogator asks questions of several people. This can be done with or without script.

7. Interview, which must be written so as to sound chatty, informal, and spontaneous.

8. Audience participation, in which the public-service broadcast is planned to bring in the audience, as many of the commercial shows do.

9. Musical program.

10. Radio drama, which can be put together as a powerful persuader to condense and point up a message.

SUSTAINING PROGRAM

Sustaining programs are similar to public-service programs in that the program is presented free by the station. The difference is that the public-service time is broadcast strictly as a public service with no intent to sell the time, whereas the station does hope to obtain a sponsor for a sustaining program.

The publicity man may work out with a radio station, or a number of them, a program which for the time being would provide publicity for his client, while having the potentialities to attract a sponsor to make it a profitable enterprise for the station. For example, a stock exchange might work out a format for a program about investment which would make good sustaining-program material in its earlier stages and might, in the course of time, attract outside sponsorship. In that event, it would still constitute good publicity for the stock exchange.

PARTICIPATION OR MENTION IN ESTABLISHED PROGRAMS

This has the strong advantage of reaching known ready-made audiences. The directors of the established program will take care of such details as script and programming. The radio expert on a publicist's staff will know what programs are more likely to be interested in any given subject, and will also know who to contact for assistance in arranging for participation. Often no more than a mention of a client may be carried, but this can add up (if repeated often enough) to a valuable part of a publicity campaign. This kind of radio publicity frequently pays off the added bonus dividend that it means publicity over a national or regional network, bringing the subject to the attention of millions.

The following methods are suggested for arranging participation on established programs:

1. Distribution of commercial products as prizes on giveaway shows. This has become a publicity technique of increasing effectiveness with the development of more and more giveaway features on national radio programs. It is a particularly good device for publicity men with commercial clients who have products to sell.

In major radio and television centers such as Hollywood, a number of giveaway specialists representing companies or publicity firms made it a business to seek arrangements for products to be given away on major radio programs. A publicist for a company interested in promoting its products in this way might advantageously discuss the possibilities with one of these specialists.

2. Arranging for a feature of the show to be broadcast as a "remote" from an event being publicized. This will usually involve payment by the publicist's organization for the charges for installing lines, engaging extra engineers, transporting radio personnel, and other mechanical charges.

3. Arranging for a special-event tie-up with a show. For example, the directors of many big radio shows are frequently happy to stage a show from an important special event which has a big ready-made audience. Sometimes this involves payment of a fee, or at least underwriting the expenses which are incurred, but it is effective publicity.

4. Supplying stories, facts, interesting incidents, and information to preachers, authors, lecturers, specialists, and celebrities on the air, with the suggestion that the material be woven into their broadcasts. Some publicists keep a "live list" of such radio specialists, and automatically send all pertinent material to them for pick-up.

5. Arranging to put a line into the mouths of the characters on such shows as Jack Benny, Fred Allen, Edgar Bergen, and others. These radio leaders will "plug" nationally important public-service causes that have no commercial aspects, or when the comment is funny enough to get a good laugh.

6. Arranging for a plug of the client event or organization on a "package" show. In some cases, where the client is one of the advertisers on a package show, the broadcaster may be interested in dwelling at some length on the client's subject if sufficiently interesting material is furnished.

7. Sending special material of interest to women to a "home-makers' " program director. This is usually a feminine commentator who discusses such subjects as food, furnishings, decoration, clothes, beauty, children, and family life.

8. Sending special material which is of particular interest to certain radio specialists or radio commentators. It is necessary to keep current with programs of this type, as they change frequently. For best results in this kind of work, it is essential to get pertinent material into the hands of these people, who are always looking for good subject matter in keeping with the character of their programs.

NEWS BROADCASTS

News releases can be sent to all newsrooms of local radio stations. Radio news editors get much of their material from wire services, but are always glad to receive material directly from news sources. This sometimes will result in their taking a special interest and sending a tape or recording machine to pick up special interviews and comments. In this field special material can be sent to featured news commentators, who usually prefer to get their material on an exclusive basis. If the subject matter is really "hot news," it will sometimes pay to telephone these commentators so they can put it on the air right away.

SPOT ANNOUNCEMENTS

Spot announcements usually require from 10 seconds to a minute, and are sprinkled between regular broadcasts. There is a trend among network stations toward a broadcast format requiring spots of 20 seconds duration, with a few one minute spots accommodated in the broadcast schedule.

Spots are sold by radio stations to advertisers and also are given away as public service material to worthy causes. They must be written incisively with a strong directive to *do* some specific thing. There is a wide variety of types of spot announcements, such as the straight announcement, the dramatized commercial, the dialogue, the "singing spot," sound effects commercials, and many others. A radio specialist can adapt his subject to the appropriate type.

RADIO RELATIONS

The publicist must do a good, clean, incisive job with radio stations to keep his good standing with them. Here are several things to be remembered:

1. *Tips on Radio Writing*
 - a. In writing scripts, clarity, brevity, simplicity, and punch are the basic ingredients. Where the script can be enlivened

with music and sound effects, so much the better. In radio writing, the best effect is obtained if the script is written and presented to resemble as much as possible the language, attitude, and inflection of one person conversing with another. Dead expressions or too much "hoop-la" have no place in radio writing.

- b. Keep sentences short. Short sentences carry the sense of the subject better, are easier to say.
 - c. Keep away from negative forms in sentence structure—they confuse. Example: "Not a few in the audience were disappointed." Better: "Many were disappointed."
 - d. Use words that are specific. Use words which will create a definite mental picture.
 - e. Avoid too many s's. They hiss. Avoid alliterations. S's and alliterations are hard to say. Use contractions like "don't" for "do not" and "doesn't" for "does not." This gives a more natural speech style.
 - f. Make copy intimate. Writing in first and second person often will accomplish this.
2. The speakers should be rehearsed and coached. They should be timed in advance, as radio must conform with strict time schedules. It helps if the script is marked for emphasis, pausing, and pronunciation. The speaker should be advised to follow the signals of the engineer as to stance, distance from the mike, vocal volume, and timing. He should be warned to speak directly into the microphone and not to cough, sneeze, clear his throat, or rattle his paper.
3. In radio there are two basic rules: get a good program, and get an audience. The publicist who is given radio time can get much more benefit out of it, and also improve his radio relations, by helping to build an audience. Some suggestions follow:
- a. Send releases to radio sections of the newspapers after clearing with the radio station's publicity department.
 - b. Publicize the radio show in bulletins and other publications.
 - c. Publicize it through direct mail, either specially circulated for the program or by use of fliers or other inserts.
 - d. Announce the program at meetings.
 - e. Proclaim it on bulletin boards.
 - f. Encourage members of the organization to talk about it by word of mouth.
 - g. Work with the radio station itself, through its channels and facilities, to arouse interest.
 - h. If the budget permits, use display advertising. Usually one-

by five-inch ads on the radio page will attract the attention of radio followers.

4. The publicist handling a political campaign or other controversial matter should be alert to protect his client by seeing to it that he gets the "equal break" via radio prescribed by law. The FCC requires that any radio station *giving* time to a candidate or political issue shall *give* a like amount of time to all opposition candidates or issues; and further, that any radio station *selling* time to candidates or causes must *sell* a like amount of time to the opposition, if requested. Further, the time must not only be equal in length, but in character—as evening time is better than daytime positions.

Most radio stations are quite scrupulous to avoid entanglements in such matters. However, the publicist in political campaigns must always be on guard. Sometimes an incumbent may have been given free time to deliver official messages to the public. During the period of a political campaign, the incumbent becomes also a candidate and the station then becomes liable to demands for like time by the incumbent's political opponents. A good example of this occurred in the highly controversial mayoralty campaign between Fletcher Bowron, running for a fifth term against Congressman Norris Poulson, in Los Angeles. Bowron for years had enjoyed a free weekly broadcast period on radio station KFI in Los Angeles. When the campaign actually got under way, Representative Poulson's campaign manager called attention to the controversial elements involved, and the station withdrew Bowron from the air.

5. In addition to "live" broadcasts, sometimes the speaker's remarks are taped or recorded to make it possible for his address to be made at his convenience and presented on the air as a transcription. Whole programs can be arranged in this way, even though radio stations usually prefer live shows, and some stations require them. Recordings of a publicity nature can sometimes be made and distributed to a number of stations for a cumulative publicity break.

ADVICE FOR RADIO SPEAKERS

The radio speaker is addressing a small group in a room, not a crowd in a convention hall. Therefore, he should speak, not shout. He should speak in an informal style as if actually visiting people in their living rooms, making his points through friendly, persuasive conversation.

The radio talk must capture interest at the outset. However big

his audience at the opening, the number of listeners a speaker holds depends on what he says in the first two minutes. The introduction is more effective if tied up with something timely or unusually pertinent.

The speech should be carefully planned to put over the thought in the time allotted. It should be designed to sustain interest, create confidence, and carry conviction.

The speaker who puts over his ideas point by point has a better chance of being understood and accepted by a radio audience.

Radio reaches only the ear, but a good radio talk will help the audience see, smell, taste, feel. Statistics should be used sparingly, as they are dull and confusing by ear. Ideas should be presented in word-picture form. Literary flourishes, big words, and grandiose manner will have little effect other than to drive away some of the audience.

The speaker should know and focus on his purpose. Use short sentences. Use simple words. Use "picture" words. Develop points interestingly. Try it out on a friend. Speak with feeling—speak conversationally—be sincere.

Radio talks should be timed to the second because the speaker will go off the air the instant his allotted time arrives. If he misses his punch line, the entire effect of the speech may be wasted. The talk should be rehearsed in advance, as a precaution to assure exact timing. The rehearsal should be conducted in a studio with an engineer to test it for volume, delivery, and performance.

The script should be typed, double or triple spaced on unfolded paper so it will not rattle. It is well to underline important words for emphasis. Some speakers mark their pages for timing, so that they can check while in the middle of the talk to make sure that they finish on time to get that punch across.

The speaker should be careful about microphone noises. He should avoid rattling papers, coughing or sneezing into the microphone, clearing his throat, or making any other distracting sound.

RADIO PUBLICITY AS A SPECIALTY

Some publicity men specialize in publicity through the medium of radio. For example, Leon Loeb of Washington, D.C. makes a profession of obtaining free radio time for clients on the 20 to 40 per cent of radio time devoted to public-service programs.

He works up the shows with a good radio format, usually a forum or discussion type of program which will please both the

client and the radio-station managers. All details are handled through his Sound Studios, Inc.

Loeb's publicity venture began when he assumed ownership of Sound Studios, which was running in the red. He used his publicity activities to create more business for the cutting and sale of recordings. He devised show features that would make a recording acceptable to several hundred program directors instead of a handful.

The stations get these shows at no cost, and Loeb is compensated by the organizations which retain him to get their story on the air. His clients include labor unions, industries, agricultural organizations, and such groups as the American Legion.

In the case of the Legion, Loeb made some 600 copies of several fifteen-minute discussion programs, using such free talent as war heroes returned from Korea and government authorities, on subjects of strong public interest. On his first run of 600 records sent out, 597 were accepted. Mr. Loeb cashed in on the keystone principle that the best way to get radio publicity is to offer good radio material. By using the free talent he gets from the government agencies in Washington, he is able to present personalities who will be in demand by radio stations all over the country.

The good results obtained by Mr. Loeb emphasize the point that the way to accomplish results with radio public-service time is to present good material which will excite radio executives because it will appeal to radio audiences.

CHECKING RADIO RESULTS

Just as a clipping service can be retained to check on the results of newspaper publicity, radio reporting services are available to do the same job for the airways. One of the best known is Radio Reports, Inc., in New York City, which covers both radio and television. It checks on what radio and television say about an organization, company, or person. It checks on subjects, ideas, and products. It keeps complete notes on some 16,000 radio and television shows a month, in nine major cities. The organization also furnishes a counseling service to publicists. Delivery of completed text is usually made within 24 to 36 hours. Some clients spend up to thousands of dollars a month to monitor the airways and discover what is being said about them.

This organization offers a variety of services, including the over-all checking service of special subjects, the making of recordings or air checks of specific shows when ordered in advance, and spot monitoring of either spot announcements or specific, designated

shows. It is an important type of service for a publicist who wants to know what radio is doing for him—or to him.

Another service offered to publicists by this organization is its *Directory of Radio and TV Personalities*. This is kept up to date with periodic supplements, because 50 to 75 per cent of the programs undergo one or more changes every year. More than 800 programs are covered, with information given as to name, station, address, days on the air, and a thumbnail description of each. This helps bring together the publicist eager to have his clients mentioned on the air and the radio and TV people searching for a new product or angle to add variety to their shows. This service tells who is broadcasting what and to whom, indicates what kind of material they might like, and explains how to reach them.

VI

TELEVISION

TELEVISION, which was only a dream before World War II, has since enjoyed the same kind of spectacular postwar growth that radio demonstrated after World War I. It has now taken its place as a major channel of communication to the American people.

Television has become a major competitor to motion-picture theatres, radio, sporting and entertaining events, and printed communications. Nevertheless, it seems to do increasingly what its predecessors have done before it—*help its competitors* by arousing more interest in such things as good motion pictures, dramatic athletic contests, and the news of the day.

The American Newspaper Publishers Association reports from a survey conducted in the New York City metropolitan area that newspaper reading *increased* when television came into a home. At a discussion conducted by the Associated Press Managing Editors Association in San Francisco, the consensus was that television is not a threat to newspapers.

Charles Luckman, the famous architect, in discussing television before the Advertising Club of Los Angeles, said, "We might consider televising the procedures of Congress for its public value as a gigantic air conditioning. It would either give us new procedures, or a new Congress. Television has a big job to do in telling people more. As Ortega y Gasset said, 'people don't live together just to be together, but to do something together.'"

Television—and publicity—help to bring people together. That is a major function of all publicity work.

Television has the unique power of appealing to the eye and ear simultaneously, to a degree matched by no other medium except motion pictures. Motion pictures have the advantage of a bigger screen which can produce a wider range of effects, often in a more dramatic fashion. Theater movies also bring large numbers of people together, which gratifies an instinct as old as the human race. The advantage of television is that it can be viewed in a bathrobe and slippers in the living room, without the travail of braving traffic and paying admission. Each has its place and the two are learning to live together.

Because of its impact and its immense following, television is definitely "here to stay" as one of the most powerful media of information. The responsible men who direct it are working diligently and intelligently to make it a good citizen. It is fulfilling a social responsibility, as well as exhibiting stature as a medium, by being the most accurate, candid, and inexorable reporter of all time.

Because television is one of the younger media, television executives welcome to an exceptional degree the cooperation and help of publicity men, who therefore have a remarkable opportunity to help this young medium reach its full potentialities.

To illustrate, Robert L. Chernoff, general manager of KFMB in San Diego, California, sent a form letter to local publicity men which opened, "The public relations counsel performs a very necessary service and is one of our best friends. He not only saves us money, but time as well."

The note of cordiality was sustained throughout the letter in this manner:

1. If none of the big shots are available, come to my office on the second floor and give me the dope.

2. If neither my secretary nor I are available, just walk past my office and go into Capt. Kennedy's [the owner] office and tell it to him. If he isn't there either, simply sit down at his desk and press some of the buttons you'll see there. Things will begin to happen immediately and your problems will be solved.

3. For your information, every executive in the KFMB Radio and Television organization has been told to salute first on seeing a public relations counselor in our building.

Despite this good feeling, television executives resent what could be called the foolish approach by publicity men who use up time trying to get plugs which are obviously silly or of little importance. Some promoters of good causes forget that a publicity man should make requests, not demands, and should not expect to bump commer-

cial programs out of a good time to make way for their worthy causes. Some publicity men also expect the television station or network to pay for extra expenses as well as time—something which is seldom done.

Partially because television is so new, a major sin of publicity men is to approach the medium with incredible ignorance of TV's program and material requirements.

Television is looking for good public-service programs. TV welcomes bright and effective ideas, appreciates imaginative material which lends itself to visualization, and likes to be kept posted on important news events coming along. TV is always a potential prospect for colorful personalities as guests, and will consider worth-while documentary films.

The alert publicist makes it a point to give TV at least an equal break in all matters concerning handling and presentation of worth-while news.

It all boils down to the fact that TV is already a giant among the media. Even though closely related to radio, TV is a unique specialty different in its requirements from any other medium. A publicity executive who expects to use it may well afford to learn something about it himself, or engage a staff specialist. Usually the specialist in television can also handle radio.

TELEVISION AND PUBLICITY

Television is becoming one of the most important weapons in the publicist's arsenal, and simultaneously one of the most challenging problems to the publicity practitioner.

COMPARISON WITH RADIO PUBLICITY

Most of the principles and applications presented in the preceding chapter apply likewise to television.

Public-service and sustaining programs, participation on established programs, news broadcasts, and spot announcements are all major channels for publicity through television. The principles employed in using these methods for the radio medium likewise apply to television, with the additional consideration that television is *seen* as well as heard. Therefore, when considering a subject for television, the consideration of visualization must be added to that of sound effects.

Television is an intimate medium. The TV speaker is actually addressing individuals gathered in small, closely knit groups, usually in the privacy of their homes. Therefore they react as in-

dividuals rather than as a crowd at a convention hall or theater. The premium is not on flowery oratory as much as *informal, sincere conversation*. For this reason, the speaker must not shout. The manner of delivery shares importance with what is said.

Television is similar to radio in that the speaker must compete for the attention of his audience. Unless he captures their interest, a flick of the dial switches to a new program. The difference between the two media is that the TV speaker must command the complete attention of his listeners. Radio may be enjoyed by a person also doing something else, such as a housewife doing the dishes or making the beds, but TV monopolizes both the eyes and ears, and the demands of both senses must be satisfied.

TELEVISION SPECIAL EVENTS

Some television stations develop special-events coverage. In Los Angeles, the General Petroleum Corporation has a standing contract with station KTTV which includes the coverage of special events, both those staged by nature and those staged by man. This has resulted in outstanding coverage of such events as the Bakersfield earthquake, the Los Angeles area flood, the unloading of a circus, and many others ranging in interest from tragedies and disasters to sheer human-interest appeal.

All television program directors are looking for good special events to add drama to their subject material. The publicist who can create or adapt events to special-event telecasting has a spectacularly productive channel of publicity at his disposal.

TELEVISION NEWSREELS

This is a major new development in publicity. It compares somewhat with motion-picture newsreel publicity as described in another chapter.

Even now, in many of our larger cities, many television stations have complete newsreel facilities.

An example of how this medium can be used by publicists was offered in the case of the opening of the new road between Malibu and the San Fernando Valley in California. The entire program to dramatize this opening was planned to make visual and interesting television newsreel material. Such features were staged as pretty girls on fire engines and a race from San Fernando Valley to the beach. The girl was originally named "Miss 18 Minutes to Malibu." Her name was changed dramatically in front of the television newsreel cameras when the race was negotiated in eleven minutes—she

then became "Miss 11 Minutes to Malibu." As a result of pinpointing his program to this new medium, publicist William F. Taylor received more attention from the day's television newsreel features than the major news then current.

Postscript: Effectiveness of the whole promotion is attested by the fact that 20,000 automobiles drove over the road the first week end after it was opened. This was the highway's full capacity.

Television visualization differs from still photography in that there must be sustained action. A stunt should be planned to last long enough for each newsreel photographer to get a good angle, differing from those used by his competitors.

Television newsreel is best when the event is planned for silent filming. Such productions are actually presented with a commentary from the studio. Sound equipment is heavy, troublesome, and expensive. It is seldom brought out in the field. TV newsreels work on limited budgets and cannot send out such sound equipment except for national events of major importance. Sometimes the event will be covered with live reporters on the screen.

Just as the best still photos are those which tell their story so well that the caption is not needed, the best television pictorial event is one that carries itself.

At the scene of activity, the publicist should make available to the cameramen complete handouts which explain the picture and news material well enough to help the film editor and the copy editor back in the studio. Reporters seldom accompany the television newsreel cameramen into the field. The handout is most helpful when it presents a carefully worked out schedule of activities exactly as they happen, supplemented with a few general paragraphs of background written in straight news style.

Best results are usually obtained when the event is discussed with the TV newsreel chiefs ahead of time so that they have the opportunity to indicate special features they might like to have added.

On many occasions the publicist will engage his own free-lance motion-picture photographer to prepare film clips which can be supplied to television stations unable to cover with their own personnel. Commercial newsreel photographers who really understand this type of assignment will know what television editors want. To produce results such specifications must be met as length of film (usually one to five minutes), amount of animation, type of film, and deadlines.

Considering effectiveness in ratio to cost, television newsreel coverage is often as important and productive as newspaper stills.

OTHER TELEVISION PUBLICITY TIPS

Television studios will frequently use still photos showing prominent personalities, well-known buildings, and other scenes. Sometimes it will pay a publicist to supply the local television studios with such photos from his own picture library as might from time to time be used on various occasions. TV stills should be dull finish rather than glossy prints. TV editors particularly like to have available 8 x 10 photos of important personages.

In a television production where coverage of a situation by motion picture is not possible, a still photograph will do the job.

A number of television reporters and commentators often like to interview "live" personalities who can speak with authority on topical questions. The publicist who keeps in touch with the television commentators will often find opportunities to work his clients into television programs.

TV offers an excellent outlet for company films with sufficient general interest. Such films are welcomed by television stations provided they do not overplay the commercial angle.

PREPARING THE TV TALK

The TV talk must contain action as well as words. It must capture interest at the start and retain it throughout the program. Otherwise the audience will melt away.

However, the audience will resent a sensational opening which builds them up only for a letdown. For example, if the program is a political talk there should be no effort to conceal or whitewash this fact. Openings which misrepresent to the audience may sacrifice more in ill will than they possibly can gain by attracting attention.

Someone should introduce the speaker with a *short* introduction. The talk should be developed logically and point by point for clarity. Illustrations should be planned carefully. Meaningless charts and pictures only distract the viewers.

The speaker should be prepared not merely to *tell* his audience, but to *show* them. Visual aids should be produced professionally and introduced deftly so that a good *illustrated* presentation is made. Plenty of good visualization is the spark of effective TV and the measure of its difference from radio.

The talk should end with definite conclusions that will be remembered.

In brief, prepare a television talk this way: Pick a central purpose.

Develop it logically. Use simple words. "Show" the viewer what he is being told. Make the ending thought-provoking.

In political talks the speaker is advised to prepare a complete typewritten script and stick with it as a precaution against libel.

DELIVERING A TV TALK

Don't read the talk—give it informally and spontaneously. While the script should be followed, it should never be read. The speaker should remember—the *eyes* of the world are upon him. The speaker can memorize his talk or outline the highlights on small cards which can be held in the hand or placed on the table. If the speaker feels that he must read his talk, he should be careful not to hold the script in front of his face, but keep it at chest level, because viewers want to *see* the speaker in action.

One technique for reading TV talks is to prepare a copy in large type on oversize cards which can be placed on a stand near the camera, so that the speaker's eyes are directed toward the camera while he reads. This gives the impression to the viewer that the speaker is looking at him.

Teleprompters, such as are used in the telecasting of major meetings, may be engaged on a rental basis. These devices mechanically keep before him that part of the speaker's text he is covering at any given time.

Talks should be carefully timed in advance so that there will be time for the final punch. The speaker can add to the feeling of action by moving around in front of the cameras. However, unless the speaker has considerable stage presence, or is an actor or professional television performer, he should not be encouraged to act or move about during his presentation. Poorly carried-out action, whether self-conscious, stiff, or obviously amateurish, tends to distract the audience. What is worse, it tips off the audience that the performer is "acting" and may make him appear to be insincere.

As in radio, the speaker should speak clearly and directly into the microphone. He should take the same precautions to avoid rattling papers or making other distracting noises. Before going on the air, the speaker should determine which camera is being used, and look directly into that lens. Usually the "hot" camera flashes a red light.

At least one rehearsal is considered a must in television. The rehearsal should include not only the talking but the act of referring to charts and pictures, and moving from one illustration to the

next. The TV speaker is not only before a microphone—he is also on a stage, and people are watching for a smart performance.

And, unlike a theater audience, a television audience can *immediately escape* from a boring performance.

CENSORSHIP OF TELEVISION

"Freedom of the press," with all of its benefits and its protection of the basic rights of American citizens, is by no means extended as "freedom of expression" to all organized media of communication. Newspapers and magazines enjoy a true measure of freedom, and are censored by nothing but the canons of good taste and public approval.

But many other media—for example, radio, television, movies—labor under a heavy veil of official censorship. Until now, the main purpose of censorship has been enforcement of good taste and restraint. Unfortunately, the effect of censorship may go farther and curb imagination, expression, and quality of entertainment.

Censorship for moral reasons can be irritating, even stifling, but censorship becomes dangerous when it becomes political. For political censorship usually becomes an important pawn in a struggle for power.

TV is subject to the same controls as radio in this respect. TV executives are on the hot seat in matters of controversy. They are bombarded by rival forces and strategists constantly threatening to appeal to the FCC, and in many cases actually appealing, with loud outcries that the opposition has been given a break, demands for equal time to answer, threats of "political action" and reprisals, and other forms of political pressure.

At the same time, TV being the powerful and expensive medium it is, dubious efforts are sometimes made to use its facilities, at no charge or at minimum charge, in support of or opposition to political causes.

A prominent example occurred when the city of Los Angeles was torn asunder by a violent controversy over public housing. One group, including the city council, homeowners, realtors, builders, and conservative elements, wanted to eliminate a \$110-million public-housing program. Favoring the program were the mayor, labor-union leaders, "liberals," and the city's potent public-housing political machine.

The mayor was the Number One champion of the public-housing program. But he officially indicated an impartial attitude. He approached the TV stations of Los Angeles and arranged for a free

TV hearing on housing, two hours daily for five consecutive days, two weeks before the public-housing measure was to come up for a vote. This hearing was to originate from his offices in the City Hall.

The mayor dispatched invitations to an equal number of pro- and anti-public-housing representatives. But the hearing was planned to be conducted by *him* as the champion of one side.

The anti-public-housing campaign manager, alerted to the situation confronting his forces in the last stages of a bitter controversial campaign, immediately contacted those who had been invited to represent the opposition to the multimillion-dollar political housing program. To a man, they agreed to abstain from appearing on the mayor's program on the grounds that it was a loaded and rigged performance in which, under pretense of official impartiality, public housing's most notable champion planned to steer a twenty-hour hearing for all the city to see.

The anti-public-housing forces countered with demands for equal time to present a hearing of their own. Five TV stations, in good faith, with the motive of presenting public information about a white-hot issue, had granted the mayor's official request that they donate their time and facilities for his hearings. They accepted the mayor's representations that he appeared as champion of neither side but as an official desiring to get all the facts before his people.

Some of the TV stations took the position that since the mayor had *invited* representatives of both sides, their obligations as to "giving equal time" had been fulfilled—whether or not the invitations were accepted, and regardless of the reasons.

But the NBC station decided that utmost fairness did require giving the anti-public-housing forces a hearing of their own, as requested. They made the provision that this side, too, must invite leaders of both sides to appear. This was done, and pro-public housers took half of the time on the second hearing.

As it worked out, the heat thus generated made better and more dramatic television, attracted more listeners, stimulated heavy press coverage. The anti-public-housing hearing came second, only one week before the election. Public housing was defeated by a 3-to-2 vote.

The incident illustrates that in political publicity the utmost vigilance must be exercised in handling television. The federal censorship being what it is, the political publicist must always be on guard to see that his opponents do not take advantage of TV

executives, and that his forces receive a full and equal representation on the time and facilities of television.

This also means that the political publicist must not let his opponents outbuy him in the last stages of a campaign. The old political last-minute "Sunday punch" which used to be confined to direct-mail and door-to-door distribution is now often delivered (or attempted) via the television screen. In political controversies, a basic rule of publicity has now become "have plenty of TV time during the last few days"—to punch home last-minute round-ups of "our" side, and on a standby basis in case the opposition's eleventh-hour blast is a good one.

CLOSED-CIRCUIT THEATER TV

A variation of the TV-motion-picture family is the so-called "closed-circuit theater TV" technique of telecasting a show simultaneously into one or more theaters rather than into living rooms.

This technique is being used more and more to direct messages to groups of employees and plants scattered throughout the country, or to sales conventions and other meetings. It is a way of sending a speaker and/or a message to a number of places simultaneously and also is a way of bringing a speaker in a living, first-hand dramatic fashion before audiences in many different places without requiring that he actually travel and be present in person.

Through this technique it is possible for the employees of a company to assemble in a number of theaters convenient to their plants and offices throughout the nation. The president of the company in a single speaking effort may appear simultaneously on each of these theater screens. Techniques are now being worked out for two-way communication whereby, for example, an employee in a theater audience in any one of these locations will be able to ask a question over a hand microphone. His question and the picture of him asking it go straight back to the president, and the scene appears on all of the screens simultaneously. This "split screen" technique will make possible the staging of vast national meetings with different audiences located throughout the country, with both parties to question-and-answer conversations appearing on all the theater screens at the same time.

These features will enable a manufacturer to concentrate his efforts and expenditures upon a single presentation rather than scattering them to cover a number of different ones developed in different locations. The best available speakers, instructions, and

demonstrations will be immediately transmissible to all desired outlets. The theater screens will lend themselves to the full range of audio-visual presentation techniques. Closed circuit TV makes possible a sort of impersonal convention, without travel. It presages an immense stride forward in intraorganization communication.

When this device is used the audience gathered in a darkened auditorium with excellent sound production may concentrate in full on the subject matter, free of all distractions. The selective nature of the audience, with specific segments being invited to attend showings in different parts of the country, gives all participants the feeling of being on the "inside" of something, thereby strengthening the sense of belonging to a group or organization.

The possibilities of this new variation of the TV and motion-picture media are immense in the fields of employee relations, sales training, sales promotion, education, product showings, stockholder meetings, and national conventions.

Nothing can take the place of the personal touch—a good speaker standing in a room facing his audience. But theater TV bridges a gap between such personal presentation and the utterly impersonal mass-communication media. It can take the place of neither, because both have their indispensable contributions to make in the field of human relations. The new technique does strengthen the existing devices of communication, and makes available a system of direct communication in keeping with the pace of our twentieth-century civilization.

A brochure published by United Paramount Theaters, Inc., describing this new medium, points out that it combines the impact of dramatic visualization, the intimacy of a personal message including two-way conversations, and the selectivity of a mailing list—at a reasonably low unit cost. Theater TV, the brochure states, commands complete audience attention, personalizes the message, stimulates group action, pinpoints the audience, and gives timeliness and speed to an important message.

VII

MOTION PICTURES, NEWSREELS, AND AUDIO-VISUALS

THE motion picture, which brings living reality to the immediate attention of the viewer by a combination of the photographic and sound-recording arts, is a medium with unique power for appealing to the emotions. For years it has influenced public opinion in theaters throughout the world, and now the new medium of television is bringing it into the front rooms of family homes.

Influencing people by eye and ear, the motion picture is the most effective audio-visual technique. The combination of human emotion and swift movement playing upon an audience in a darkened room has a tremendous effect on people.

At the same time, nothing backfires so much as a poor movie. A person may discard a newspaper or magazine or flick the dial to escape from a radio or television program, but in a motion-picture house he feels trapped. He is torn between the urge to flee and the hope that if he stays things will pick up. In a poor picture they seldom do, so he is apt to go away angry.

Motion pictures can be broken into two classifications—the entertainment film and the special-purpose film. Entertainment films are those produced by the motion-picture industry, with headquarters in Hollywood, or by a foreign studio, and released for an admission price in thousands of theaters throughout the world. While the major purpose of these films is to entertain the public and make a profit for their producers by doing so, they have a definite propaganda impact whether or not there is a deliberate motivation. Hence, for example, the Communists have for years made a concerted effort

to penetrate the ranks of filmdom with directors, writers, producers, and other artists who could inject the Party Line into pictures by reason of their strategic positions.

Motion pictures have an immense commercial impact also. Scores of representatives are stationed in Hollywood to see to it that certain products are favorably represented in pictures. For example, a representative of a gas company arranges for the latest gas appliances and cooking facilities to be attractively featured in new pictures. The display of a new automobile can have a tremendous effect on the model's popularity. When Clark Gable appeared without an undershirt in a scene in *It Happened One Night*, the use and sale of the male undergarment fell off 40 per cent for a time.

After World War I, when cigars were a prominent feature in the tough, twisted mouths of almost every motion-picture gangster and villain, they fell into some disrepute. The Cigar Institute of America waged a campaign to reverse this trend, and launched a counterdrive for the promotion of cigars through motion pictures. Cigars became more frequent props in the mouths of picture heroes. In return for favorable presentation of cigars in pictures, the Institute undertook to produce posters advertising pictures with stars smoking cigars, and sometimes discussing the value of cigar smoking. The poster displays in 25,000 drug, cigar, and department stores throughout the country benefited the film companies—each was seen by a minimum of twenty-five million people.

Of course the publicist who is successful in working his subject into story treatment of an entertainment motion picture thereby opens many other avenues of promotion. The use of posters in the case of the Cigar Institute is but one example. The motion-picture industry itself is undoubtedly the most potent combination of publicity talent and facilities in the world, outside of government; and when a picture picks up the theme of a publicist, the entire publicity machinery of the motion-picture industry will be brought into play to extend the promotional benefits.

Like radio and television, motion pictures are subjected to a certain censorship, from which the press is fortunately free, under the well-established and staunchly defended principle of "freedom of the press." This matter has a deep meaning for the publicity profession, and for every medium, because censorship spreads like a contagious disease and, in reverse, the principle of freedom of the press can validly be enlarged into an American principle of freedom of expression, by whatever medium.

SPECIAL-PURPOSE MOTION PICTURES

Special-purpose motion pictures are those created by industries, government agencies, trade associations, educational groups, or others to sell a product or idea. Such films came into heavy use in World War II. The Germans created three pictures of massive power—*The Triumph of the Will*, depicting the historic mass demonstration of 1934, and two spectacular documentaries dramatizing the victory in Poland and the victory in the West. So effective was the use of films by the Nazis that they may be said to have taken several countries “by motion picture.” By striking fear into the hearts of whole populations, these films—with extremely convincing sound effects—made a crushing weapon for the paralyzing of the will to resist. These wartime pictures served, in effect, as a sort of intellectual demolition bomb.

The U.S. Government used films on an unprecedented scale to spur recruiting, promote war bonds, stimulate war production, and train military personnel. By April, 1944, Army training-film showings reached the number of 210,000 per month. One film alone, on prevention and treatment of malaria, was shown 48,000 times. Many films were shown more than 30,000 times.

Many war-production industries made films to impress the public with their contributions to the war effort. The movies took people through vast plants full of tanks, ships, airplanes, and guns. As never before, American business was able to sell its patriotism and effectiveness to the mass of the public.

One company, which had been called a “Wall Street octopus” and other names even less complimentary, made a movie glorifying the founder of the business and his objectives. The motion picture was circulated to many millions on what is called the “nontheatrical circuit”—that is, schools, clubs, and organizations. Surveys made two years after release of this picture showed that public opinion had been measurably swayed wherever the picture was shown.

A committee of the Association of National Advertisers, in a comprehensive study of the special-purpose motion picture medium, found that such films are used by industry primarily for product promotion, institutional advertising, sales training, educational work with schools, and employee education programs.

PRODUCTION OF MOTION PICTURES

The publicist considering the use of special-purpose motion pictures is advised to consult a competent producer and go into the

matter thoroughly before making any commitments. In planning motion pictures, exact costs should be spelled out, because they can run into five and even six figures quickly. The best procedure is to engage a producer to conduct an advance survey for a flat sum.

The advance survey should determine the following things:

1. What is the objective?
2. Who will be the audience?
3. What will be the theme? It is important that the film should concentrate on one subject. If too much story material goes in, the chances are that none of it will be done well. This is sometimes hard to put over to the client, but the company which tries to pad in everything from the president's new desk down to the loading dock where the product goes out of the plant may miss its mark.

4. What is the distribution, potential, and cost?

5. Will production cost be commensurate with the value the company will get out of it?

6. Is there any other medium or group of media which may be more effective in presenting the company's message, perhaps faster, perhaps more effectively, and perhaps with less cost?

7. What existing motion pictures will be of use? Frequently existing motion pictures will provide suitable footage which can be used in the new picture at much lower cost than shooting new film. This part of the survey should cover existing company films and the film libraries of associations, film producers, and film distributors.

8. This checking of existing pictures also screens story ideas and offers a comparative basis which may permit removal of flaws and gaps from the proposed picture. It also guards against duplication.

9. Inquiry into the history and activities of a company will form a basis upon which can be laid down an outline of story subjects and script blueprints.

10. This survey should propose a script and story schedule.

11. Will the film be in color or black and white?

12. To what extent will music and dramatic elements be dubbed in?

13. Will there be live actors? Will hired actors be needed instead of real life people in certain sequences?

14. To what extent will cartoons and similar devices be used?

15. An exact and detailed cost estimate should be included in the survey.

This first phase should be accomplished for a relatively small fee, with no commitment to proceed beyond that stage unless the client

decides, on the basis of what is presented in the preliminary outline, that he wants to proceed.

To show the importance of doing a thorough job in the preliminary phase, one company planned a picture for showing to high schools. The advance story idea was presented to a carefully selected panel, including a cross section of teen-age persons. The panel was asked a set of questions, and it appeared that the story idea was good. The same test was made with the final shooting script, but here certain negative responses caused reslanting of several sequences. The ideas of certain educational authorities were also worked into the script. A final check was made, with a sneak preview before another panel. The picture passed this test, and was a success after release.

Another company was well repaid for its advance survey work. This corporation manufactures typewriters; wanted to make a picture for the schools on how to typewrite. A national survey covering 34 states determined that such a picture was not what the schools wanted. Nine out of ten wanted a picture on the duties of a secretary. Before producing the picture, after the script was written it was sent out to the same sources, and their criticisms and suggestions were incorporated into the finished product. After this scientific pre-selling, the picture was well accepted by the schools.

The second step, after the preliminary blueprint has been perfected and completion of the motion picture is decided upon, is to actually produce the film.

Cost of a black-and-white 16-mm. picture can run from \$5,000 up, and way up, with about 25 per cent extra for color. A "quickie" can be made for less than \$5,000, but the publicist should remember that in motion pictures, as in most other walks of life, "you get what you pay for." With careful doing, outstandingly successful pictures have been made for as little as \$7,500, while some industrial productions cost more than \$100,000.

Sometimes, even though the cost might be as low as a few pennies per thousand of potential audience, the total cost would be too much for a budget, and the making of the picture might be inadvisable.

A picture should be carefully checked throughout the process of production to make sure that it is going in the right direction and will do the job it is being produced to do. The story is told of a company which made one motion picture where the cost per audience sold was \$67,000. The audience consisted of one man—the judge in a \$30,000,000 lawsuit.

There are many producers of special motion pictures. Some are well established, with excellent reputations based on long lists of

accomplishments. On the other hand, some are more ambitious than able. Among the better-known producers of such pictures are some of the entertainment producers and some of the newsreel producers. Walt Disney has added a cartoon form of motion picture to the possibilities, in his development of an industrial-film department to produce animated subjects for commercial clients.

Complete lists of producers of such pictures may be obtained from *Business Screen* or *Educational Screen* publications, located in Chicago, or *Film World* in Hollywood.

Some companies set up elaborate motion-picture departments and turn out dozens of pictures a year. Such departments usually include a company distribution setup, a large library, and other facilities adding up to a self-sufficient organization geared to operate every phase of commercial motion-picture work on a long-range program.

A firm with a small budget not exceeding \$15,000 or \$20,000 may be better served by a small producer who will concentrate his attention on the project to build up his reputation. A large producer might give only perfunctory attention to such a small production.

It is unwise to select the producer on the basis of getting the most footage for the least amount of money. It would be better to cut the length of the picture, and cut down on expenses in sets and cast, than to skimp on creative talent or production ability.

Once the producer is selected the publicist should trust him and follow his recommendations in technical matters. Too much interference by company officials tends to deteriorate the quality of the film and raise costs. Avoid such sequences as that old standby, a shot of the president or the chairman of the board sitting behind his luxurious desk making a speech *at* the audience. The executive may like this, but the audience—never!

DISTRIBUTION

In motion pictures, as all media of publicity, distribution is the key to success. It is one thing to create a motion picture or booklet or other production which will please the client (largely because it is *about* him!), but another and sometimes complicated thing to achieve distribution—that is, cause the ammunition to reach its target.

There are many services and organizations to help in getting motion-picture clips before the public, or before specific publics.

The first consideration is that commercial films can sometimes be booked in many of the thousands of regular motion-picture theatres. Sometimes a commercial picture may be run in two versions—one with fewer commercials or no commercials for regular theater dis-

tribution, and the other with as many commercials as the client pleases for a specialized distribution.

In cities of under 100,000 population, commercial shorts are often spotted in motion-picture houses. These are comparable with spot announcements on radio and television.

Certain types of pictures lend themselves more to theatrical distribution, such as films covering travel or vacation subjects. The theatrical exhibitor has learned that he can entertain the public, but he can't educate it. Therefore, the more technical type of commercial picture is not adaptable to the theater circuit.

Sometimes commercial films of unusual interest can achieve a certain theatrical distribution without paying for it, but to do this the picture must measure up to severe standards.

NONTHEATRICAL DISTRIBUTION

In this country there are probably some 30,000 projection-equipped spots where a picture can be shown. These include service clubs, women's groups, veterans' organizations, farm groups, consumer units, and other bodies of all kinds, including schools and special meetings.

The YMCA Motion Picture Bureau claims an annual audience of approximately 100 million people throughout 25,000 outlets. Through these outlets, 200 prints of a commercial public relations picture can reach one million people in one year at a cost of one cent per person. Generally speaking, the minimum charge for showing a picture is \$2.50 for a guaranteed minimum audience of 250.

The distributors are equipped to furnish all necessary apparatus for a showing. They are prepared to promote audiences according to the type of message and the producer's objective. The distributors turn in exact reports of showings, including such information as number in audience, date, location, and name of organization.

Some of the leading distributors of commercial motion pictures include Castle Films, National YMCA Motion Picture Bureau, and Modern Talking Picture Service in New York City; Encyclopedia Britannica Films and Ideal Pictures Corporation in Chicago; and Embro Picture Company in Los Angeles.

Some companies set up their own distribution apparatus. Others use a combination of their own distributing service and an outside professional distributor. Still others have distributed movies under joint sponsorship with the U.S. Bureau of Mines or another government bureau. Under government distribution, limitations as to sponsor credit are strict.

Many companies exchange films with other companies, particularly for use for plant-town programs. This kind of reciprocal distribution is effective as a form of relationship between different plants in one community. The Association of National Advertisers in New York helps its members exchange films.

EDUCATIONAL DISTRIBUTION

Schools welcome good films which are factual without being too commercial. School films must be open and aboveboard, and must clearly indicate source and producer of the picture. Many companies have made the mistake of producing dull and lifeless educational pictures. For the best effect and greatest receptivity among school students, such pictures should be colorful and entertaining.

The Thom McAn Company, shoe manufacturers, made an effective school film called *The Danger Line*. The company had been making straight advertising films urging the customer to go to their store and get his foot measured, and get a pair of shoes.

The company made a year's test at an orphanage, and verified that many youngsters outgrow their shoes before they outwear them. The shoe chain made a picture proving to the youngsters and their parents that they should check their foot growth. The picture has been in great demand as part of the foot health programs of schools, and it has popularized the "growthscope" which Thom McAn shoe stores use. At no place in the picture is the McAn shoe mentioned.

Some 22,000 American educational institutions now own their own projectors. Many of them are glad to loan these instruments to women's clubs and other groups in the community.

Many companies maintain large libraries of both films and slide films from which distribution can be made as per request through speakers' bureaus and in other ways. Where a large number of pictures is created by a company, the catalogue is an important tool of distribution. The American Telephone and Telegraph Company has more than 300 films in its catalogue, classified in title indexes plus a description of each film feature, to help any prospective user to determine what he might want.

Regarding the pitfalls of distribution, the Association of National Advertisers' fine study *New Horizons for Business Films* had this to say:

It cannot be emphasized too strongly—Distribution comes First! "Too often," as one member observed, "a picture is made to please some brass hat without regard to its distribution possibilities."

Distribution of institutional, product-promotion, information and educational films is being accomplished both by companies through their own organization and by film distributors, or both. Type of film and scope of film program largely determine choice of method. Training films are distributed almost exclusively via members' own organizations.

Successful distribution programs are premised on the fact that films are produced to be used. Best distribution methods are no more complex than is necessary to assure control. Merchandising and promotion are essential with all types of films—a special opportunity exists in many companies for advertising executives to apply promotion techniques toward more complete and effective utilization of training films.

Since projectors must be available if distribution plans are fulfilled, members are concerned at the present lack of projection equipment. Maximum use of movies depends, many feel, on development of projectors for purposes which cannot be served by the present "standard" 16-mm. models. On the other hand, the majority does not express any urgent demand, at least for business uses, for the combination-type slide film projector, behind which some promotion is being put at present.

SLIDE FILMS

Considerably less dramatic and impressive than motion pictures, slide films do tell a story, and some of them are prepared with sound effects. They are much less expensive than motion pictures, and are particularly useful in the classroom and for training purposes. They are sometimes used instead of bulky charts and tables. For presenting technical information slides can be more effective than movies because the showing can be stopped or delayed at any point for explanation and discussion.

Where action is not imperative for the purpose of the film, and particularly in certain types of training and instruction, the slide film may be preferable to the motion picture. But where dramatic action and fast movement are desired, the motion picture is much better if it can be produced within the budget. Consult specialists on motion pictures and slide films before undertaking either.

Fundamentally, slide films are another means of screen communication. The medium has filled and continues to fill a vital role in a visual program. Slide films are a flexible tool, inexpensive but adaptable to many purposes. They are used primarily for sales training, product promotion, in-plant training, educational programs, and institutional advertising.

Production costs for a set of 100-film slide films, including necessary photography, recording, and original negative, based on an order of 100 sets, have been found to vary from about \$1,500 to

\$7,000. The production suggestions made for motion pictures will, on the whole, apply in the production of slide films. A preliminary survey may save many headaches later, both as to the ability of the finished production to do the job and a competent advance analysis of anticipated costs. Many companies have found out the hard way that a jaunty attitude of "let's make a movie" is indeed an expensive luxury, involving high costs, ineffective films, and wasted opportunities.

A company making widespread use of slides might consider an investment in the necessary number of projectors to ensure maximum coverage. Frequently slides are used to supplement the work of a speakers' bureau, in which case enough projectors should be available so that at least the average number of speakers scheduled on any given day or night will be equipped.

If slide films are worth going to the expense of producing and distributing, it certainly is a prudent additional investment to make sure that the projector and the films themselves are in excellent condition. Also, part of any slide-presentation project is a well-trained, smooth-operating projectionist.

The criterion of dependable projection is units that are small, light, and easy to operate. The best projectors are those that can project either motion pictures or still pictures, either silent or with sound. The operator should be able to stop his machine at any point, shutting it off or holding a picture indefinitely. The picture should be shown as clearly in the light as in the dark. The sound should be variable, so it can be loud enough to handle a big group or reduced enough to be audible to a small group without interfering with other activities which may be in progress nearby.

NEWSREELS

Newsreel coverage of a publicity event may result in reaching an audience of from five to one hundred million persons a week. Some newsreels are shown only in local areas, while others have international coverage. Publicity stories to attain newsreel coverage must be both dramatic and colorful. They must have both impact and pictorial value.

The publicity executive with a subject in mind is advised to discuss it with at least one regional newsreel editor located nearest to the scene of his activity. If the local editor sees a possibility, he will check the story with the home office in New York. If headquarters accepts the subject, details for coverage should be worked out in close cooperation with the newsreel men. Subjects should be cleared

as far ahead of time as possible, to avoid conflict in scheduling and to give the newsreel companies time to check to make sure the subject does not duplicate something scheduled elsewhere.

Since the newsreels have time and space for only a few subjects out of many hundreds and even thousands available to them, newsreel standards are comparable with those of national photo syndicates in requiring such standards as news value, compelling human interest, beauty of environment, and action.

Newsreel men must wheel around heavy, expensive equipment which is both troublesome and hazardous. Whether they shoot a few feet or a few hundred feet on a subject, they are investing considerable of their company's money. They cannot afford to go home empty-handed. A publicist who brings them out on false pretenses or for a weak story is making it harder or impossible for himself to interest them the next time.

In working with newsreel people these principles should be remembered:

1. Know what appeals to newsreels: national news, action, beauty, background, celebrities.
2. Make it easy for them to manipulate their equipment. Have credentials, parking space, parking passes, shooting platforms, taken care of in advance.
3. Be prepared to stage things for newsreel crews. If they want platforms, provide platforms. If they want performances repeated to get a good picture, give it to them. Some of this will be troublesome, some will be expensive, but a newsreel break is one of the finest publicity achievements it is possible to attain.

In a special event, it often pays to stage a preview for the newsreels. Sometimes it may be difficult or impossible for them to get adequate coverage while the event is in progress. In some situations, they would have to disrupt the proceedings to get what they want. In a preview, repeats of difficult shots can be staged as often as necessary. Also, the event can be interrupted while special props are brought into place. Finally, the preview makes possible the scheduling of the newsreels while the event is in progress, which stimulates attendance and interest at the most desirable time.

AUDIO-VISUALS

Audio-visual presentations are used before conventions, meetings, assemblages, and other such events principally as an educational or training device.

Audio-visuals include:

1. *Slap-on Board or Flannel Board.* A board, usually consisting of black flannel-covered board in sections, is set up before the audience and the speaker uses little posters or strips made of cardboard which will cleave to the flannel by static electricity. At the proper point in his lecture, he throws these cards on the flannel board, from which they can be removed at the end of the lecture.

2. *Vu-Graph Projector* is a device which projects images from a stand in front of the speaker onto a large screen behind him, and facing the audience. This is in effect a slide-film technique in reverse. It presents the images without darkening the room, and permits the speaker actually to write or draw on the illustration with a grease pencil. It also lends itself to such devices as overlays, partial disclosures, successive disclosures, and other techniques to hold attention and present a moving story.

3. *Flip Charts* are done by silk screening of sheets gathered in a loose-leaf cover which folds into an easel-type standard form of display, so that the pages can be flipped over one after another to illustrate points in a lecture.

Flip charts consist of a series of illustrations usually done in a book with the binding upright or in a loose-leaf type of holder, so that each chart once used in the lecture can be lifted over to a back position, exposing the next chart. This can be worked either from front to back, or back to front; that is, once a chart has been shown it can be flipped over—or when it should be shown, it can be flipped over from the back. The illustrative material can consist of photographs, drawings, posters, maps, charts, and similar visual materials. Sometimes it might even include a short message in large lettering to hammer home a point. It is a technique used by salesmen in attempting to sell a product and is often employed to dramatize a presentation to a committee or group of persons.

VIII

MAGAZINES

Just as the medium of television is a combination of the motion-picture and radio media, the magazine is a combination of the newspaper and the book.

A newspaper consists of a large number of relatively small items designed to be read quickly, while every book is a detailed discourse covering a single subject, designed to be perused at leisure. The magazine consists of a lengthier treatment of features than a daily newspaper, but a far less detailed treatment of subjects than is given in books. It might be considered an elaborator and interpreter of the headlines in the daily news.

A magazine is read over a much wider geographical area than a newspaper. People tend to read magazines more carefully. Individual copies of a magazine are preserved longer and are usually read by every member of a family. They are also left in doctors' and lawyers' offices, waiting rooms, trains, and other public places where large numbers of people read them in addition to those who subscribe to them or purchase them on newsstands for home reading. Magazines are excellent vehicles for an explanation of a client's product or policy because their stories are longer and also allow for personal opinion on the part of the writer.

Although magazines are good for spectacular single publicity breaks, a single magazine break alone can be a monolith on a desert of silence. The big advantage of newspapers, radio, and television as publicity media is their constant, daily intimacy with the individual—because of frequency and the local angle. Newspapers, radio, and

television lend themselves to the day-in and day-out persistent treatment that is most effective in molding public opinion.

Advertisers think of magazines as giving products the acceptance, the character, and the quality foundation that build confidence in a manufacturer's integrity. They give a product a sound standing which stabilizes sales over a long period of time, rather than acting as a fast sales-producing medium.

Magazines, since 1900, have grown faster than the population. Today almost fifty have passed the one million circulation figure, and six magazines regularly sell more than four million copies per issue. They have not only weathered the competition of other devices to consume leisure time (such as the automobile, motion pictures, radio, and television), but magazines have continued to grow and many of the newer media have added to their growth.

Magazines have had to compete harder with each other, too. The result has benefited the public in the form of smoother production, better art work, more editorial variety, faster printing, and other technical improvements. Despite the inroads of television, today magazines are still gaining on the newsstands and are aggressively continuing to open other new outlets for their sales. For example, thirteen million copies of magazines are now distributed through food stores.

Magazines are registering an annual advertising revenue of half a billion dollars, more than one hundred million better than in 1949. Their increase in dollar volume, partially based on higher rates, is matched by an increase in actual advertising lineage.

There are some 400 monthly magazines in the United States, many other weeklies, and countless trade magazines and company publications, sometimes but not popularly called "house organs."

The best general references to magazines are *Ayer's Directory of Newspapers and Periodicals*, the *Standard Rate and Data Service*, and the *Writers' Market*, which reveal what the magazines publish and classify them as to type.

Consumer magazines can be classified into three major groups: general magazines, news and picture magazines, and news-picture magazines. Each of the three types has a different format, and must be approached by a different publicity technique.

GENERAL MAGAZINES

Most people, upon hearing the word "magazine" will immediately think of the *Saturday Evening Post*, *Time*, or *Collier's*.

The seasoned publicity man knows, of course, that the field of

magazines ranges from such magazines as the above, which circulate into the millions, down to local throwaway market magazines and trade publications, some reaching as few as several hundred or several thousand subscribers.

General magazines include such publications as the above, and *American Magazine*, *Coronet*, and *Cosmopolitan*.

APPROACH TO MAGAZINES

Before attempting to approach a general-magazine editor, it is well for the publicist to give thought to what he has to offer and what interest it may arouse in the editor's mind. The proper answer to the question of editorial interest means that the battle is half won at the outset. The publicist who barges into editorial offices with no clearly formed idea or an inadequately shaped idea will get nowhere. That means his welcome will be less than warm the next time.

The story interest for these magazines must appeal to millions of men and women. The mere fact that a publicist's client may be prominent, well known, or big is not enough to make him good magazine material. There must be a definite story angle with appeal.

The first thing to do is to decide what magazine seems to offer the most logical outlet for the particular subject. It is well for the publicist in organizing his thinking to develop his own brief presentation of the idea as a matter of mental discipline in organizing his efforts. This will be more effective if the essence is compressed into one double-spaced page of copy, or at most two pages. This presentation is then ready to leave with the editor, who may express interest in it. Many editors prefer to hear about the idea orally, but like to have something on paper left with them by the publicist. This preliminary work having been accomplished, there are several ways to approach these publications.

Visit the Editor: New York is the national headquarters of the publicity profession because it is the home office of most major magazines, as well as radio and television networks, news services, and other media of information. The publicist in New York will find it easy to visit his friends in editorial circles, while the publicist who works from outside New York will find that an occasional trip to Manhattan will help his magazine publicity efforts. He may have specific stories to present, or he may make the rounds on a purely social basis to establish and maintain a friendly, first-name relationship so that correspondence will be more effective at a later time. The friendly editor, if the story material interests him, may ask the

publicist himself to write the story, or he may assign it to one of his own staff writers. In the latter case the staff writer may interview the client or start with a mass of material which he can diagnose and rewrite for the magazine.

Write the Editor: Most editors are the target of large numbers of letters and unsolicited manuscripts. Almost every magazine editor will have readers go through all of this material, because the editor is continually on the lookout for good stories and never knows which communication from an unknown might lead to a rich lode of material. However, the editor, like other human beings, pays far more attention to personal correspondence from friends than he does to anonymous letters, or letters written by strangers.

Nevertheless, regardless of whether the publicist knows a particular editor, if he has a suitable idea a well-written letter or memorandum may interest the editor.

Contract Local Magazine Outlets: Many national magazines have local editors and correspondents in important centers to work with local free-lance writers and to assure full national coverage of story possibilities. These local magazine representatives are looking for good ideas. Contact with them will sometimes enlist them as energetic voluntary members of a publicity staff.

Some publicists find it worth while to keep a large file of pictures for these local magazine writers and representatives, while others circularize them regularly. One large chamber of commerce, charged with publicizing its area, sponsors and helps finance a "Professional Writers' Association," and presents periodic dinners to maintain the contacts and stimulate the activity.

Invite Magazine Writers for a Tour: The press-tour technique of inviting newspapermen to cover a subject often should include magazine writers.

Try a Free-lance Article: The biggest magazines will buy articles from unknowns—if they make a hit. If the subject has possibilities it may be worth while for the publicist himself to try writing his article. The research necessary to write the story undoubtedly will have other useful applications.

Mass Direct-mail Approach: Most publicity departments maintain a list of magazine editors and local correspondents who might have an interest in their subject, and make it a practice to send releases to all on this list. Occasionally a magazine editor or writer receiving such material will see in it a news possibility on which he might desire to expand. However, it is well to make arrangements in advance with all persons on such a list so they will expect such ma-

terial, because magazine people who do not expect such information may be inclined to treat it lightly and not give it serious attention.

Working with the Magazine's Writer: If an editor assigns his writer to handle the story, the publicist should do everything possible to help the writer. All personnel and information of the company should be placed at the writer's disposal. The president and others who are talking to the writer should be advised to be open and frank but at the same time tactful and gracious in case of questions that cannot be answered for publication. Sometimes the writer will prefer to be alone with a subject being interviewed, in which case the publicity man should refrain from attending. It is a mistake to needle the writer for a preview of his manuscript, or to heckle him about when the story is to be published, or what he plans to do to spur early publication. The writer may be expected to develop and turn in the story, and he then will become naturally as eager as the publicity man to see it reach the light of day. Help him but keep out of his hair.

SUNDAY-NEWSPAPER MAGAZINES

A variation of the general magazine which can be approached in the same manner is the Sunday-newspaper magazine, edited and produced nationally as a Sunday feature for a number of different Sunday newspapers. The three major magazines are *American Weekly*, *Parade*, and *This Week*.

NEWMAGAZINES

The major newsmagazines are *Newsweek*, *Pathfinder*, *Tempo*, *Time*, and *U.S. News and World Report*.

A relatively new product of modern journalism, the newsmagazine is issued weekly. Its format is to summarize the news highlights of the entire world. Most newsmagazines have special sections covering fields of modern life, such as medicine, sports, art, drama, science, and business.

Newsmagazines present a special challenge to the publicity man. His chances of getting his story covered by such magazines by individual efforts is far more limited than with newspapers, since a magazine coming out once a week and covering the entire world cannot cover as many subjects in as much detail as a newspaper which comes out daily and concentrates on the affairs of a single community. Newsmagazines boil down volumes of news material into a limited space.

Nevertheless, publicity men frequently get their subjects into newsmagazines.

These magazines get their material from three sources: wire, photo, and feature syndicates; field editors and string men; and clippings from newspapers and other publications.

Automatically any publicity material accepted by news syndicates comes to the attention of newsmagazines.

The publicist's second possibility is to keep in touch with field editors and string men, who are always looking for good stories because it is their job to get as much local news as possible into the magazine.

The third possibility is for a publicity man to make his subject an important story in local newspapers and in trade magazines, because the more prominently his story is featured in these media, the more it is likely to come to the attention of newsmagazine editors and be included in their columns.

The fourth possibility would be a direct approach to the proper department editor in New York, because he is always seeking the best possible material to make his department stand out in comparison with others. In this regard, it is stressed that where a magazine like *Time* has an important bureau in a local area like Detroit, Dallas, or Denver, the publicity man will often find it best to deal with the local bureau manager rather than to take any steps which could appear to be going over the bureau chief's head.

PICTURE MAGAZINES

Life and *Look* are the most important picture magazines. They have created a vast important new medium of journalism in accord with the modern trend toward *visual* coverage of news, as evidenced by these magazines, television, and constant technical improvement in the motion-picture medium.

The picture magazines seek to be as objective as possible. While they welcome story suggestions and assistance in gathering material, they are careful to avoid giving any sign of being influenced in their treatment of stories. Sometimes this leads to their being accused of ingratitude for help, or even of double-crossing their contributors. It is wise for the publicity man to be helpful rather than aggressive, and so avoid stimulating a lean-over-backward attitude by the editors.

To develop the interest of a picture magazine, the publicist should build up his subject with publicity in local newspapers and other media, cooperate generously if the picture magazine takes an in-

terest in his subject, and make every effort to see to it that his story suggestions fit in with the character of the magazine.

The publicist should consider whether to deal with the home office or the local field man. *Life*, for example, has full-time staff men in some cities; and some towns are covered by string correspondents. String men are of all kinds. Most are competent, and their judgment is respected in New York; others are less able. The paid bureau managers are trusted and capable, but sometimes are too busy to respond. If the local man is busy, ask him to let you work up some material and send it to the home office with a note "Correspondent suggested I send this to you." In such cases, also send a copy to the correspondent.

Where a story is of local origin, the publicist should cultivate the local correspondent, if any. Sometimes the local man may be asked by New York to generate a story, be given carte blanche on how to cover it, and give a break to a friendly publicist. For instance, if his instructions are to "take two film starlets to a week-end resort to get a picture layout," the local editor may choose the studio, the starlets, and the resort. They all get unpurchasable publicity because he chooses them.

The chances of getting coverage by *Life* or *Look* are usually much better if the magazine can be encouraged to assign its own photographers to make pictures. Editors are far more likely to print their own productions than to use publicity pictures, although really good publicity photography will attract their attention. However, the staff photographers are trained on editorial likes and dislikes, and will be working to a familiar formula. Sometimes an outstanding free-lance photographer who has contacts with these magazines will take an interest in a publicity subject and make pictures by special arrangement in an effort to sell them to a picture magazine.

Trips to New York, helpful in working with most national magazines, are relatively valueless with the picture magazines. Personal contact will do little to interest the magazine in the story and its picture possibilities on paper.

Is *Life* worth the gamble to the publicist? Many figure it is not, and don't bother. Some have put in hours of cooperation with the magazine and achieved no results. Worse than the loss of time involved is the disappointment or even resentment of some clients, who understandably cannot comprehend the editorial problems and policies which led so much effort to nought.

Meanwhile, other publicists will achieve great things in the picture books with relatively little effort. In some fields of publicity work,

good results come along more or less in proportion to amount and intelligence of effort. With picture magazines perhaps more than any other medium, results can be more like playing roulette. "Luck is the pathway to *Life*," said one publicity man.

Sometimes the alert publicist "on the spot" can by a few carefully placed directions or a precisely aimed move win *Life* or *Look* coverage. An example of how sound, strategic publicity thinking paid off is the case of the publicist who instructed the models on his Tournament of Roses float to look where he knew *Life's* photographers were to be stationed. The publicist knew *Life's* crew had originally been assigned to cover another float, but, as he suspected might happen, the girls on the designated vehicle were looking at the Sierra Madre mountains instead of toward the magazine's cameramen. By a word to his beauties, the alert publicist hit the publicity jackpot for his client.

Sometimes the mere volume of breaks in other media will penetrate the editorial sanctum of *Life* or *Look* and lead to coverage without a word from the publicist involved.

Sometimes heartbreaking effort with plenty of energy and adherence to every possible rule of procedure results in zero.

Much depends on the subject. If it is strictly local, the publicist is rowing upstream unless he can come up with human interest or exceptional photography.

If his subject is photogenic and has general news appeal, the publicity man who doesn't include the picture magazines in his plans may be passing up a ten-strike.

The reason why work with picture magazines is such a gamble is not editorial vagaries, front-office fickleness, or built-in unreliability.

The difficulties and problems of putting out a first-rate news-picture magazine once a week, under high pressure of time and in the face of lightning-quick news developments all over the world, make editors of these publications as sensitive and fast-moving as battlefield commanders. It takes a king-sized portion of blood, sweat, toil, and tears to produce a good picture story. Such a story may be excellent and still go into the wastebasket under the impact of a sudden news development requiring priority coverage. Many publicists have seen their good efforts bumped by spot news. The picture magazines also sacrifice on the altar of spot news a number of good stories and thousands of dollars worth of effort by their own staffers every week.

Patience can be the payoff of a good publicity picture story not locked in by a time element. Illustrating how patience triumphed

over some of the inevitable trials of working with picture magazines is an experience of Harry G. Remington, Minneapolis publicity executive. His account, written expressly for this book, reflects to an unusual degree the virtues of a patient client and the rewards which can come of a cooperative attitude:

Patience and fortitude, qualities so often recommended by the late Fiorello La Guardia, are important character traits for both publicists and clients or corporations working with major national magazines.

I was fortunate enough during 1949 and 1950 to have a client possessing such attributes in the person of Mr. Harry Winston, the renowned international jewel merchant of New York and owner of the Hope diamond and other fabulous gems.

In 1949 I interested *Life* in doing a text and picture story on the House of Winston's manifold and glamorous activities. *Life* practically moved into the Winston establishment for about five months, shooting scores of color negatives, researching every phase of Winston's operation. Months passed. A year passed. More pictures, more discussions, more research. Two years passed. No story.

Not once during all of this period, which took much of his time, did my client, Mr. Winston, become ruffled, perplexed or bothered about the seemingly endless succession of photographers and researchers who paraded through the establishment. His attitude—an ideal one for clients and publicists to have—was that if a magazine of the stature of *Life* was willing to invest thousands of dollars of its time and money gathering a story about a person, place, or company, the subject likewise should cooperate to the fullest.

His patience was rewarded in 1952—three years after the story project was launched—when *Life* produced a multipage story and picture layout called "Golconda on East 51st Street" by Herbert Brean, which was a veritable encyclopedia of the treasures available in the House of Winston.

SPECIAL MAGAZINES

There are many other breakdowns in the magazine world. The best approach to them is frequently based on relationships within the field covered by a particular magazine. If the publication is local, the relationships may be much the same as in the case of a local newspaper.

It is often best to deal with a special magazine through a member of the group to which the publication circulates. For example, sometimes a leading socialite may best make the contact with a "class" magazine. A sports figure may deal directly with a sports magazine. A leader of an organization may be the proper person to work with an institutional magazine serving the organization.

Sometimes the person who is working with a particular publication may work out a story using his by-line, even though the story be ghost-written by a publicist.

This kind of personal handling will usually please the editor. Frequently by-line stories of this nature will add to story value and reader interest.

Extra manpower may be required to cover the special magazines on an elaborate scale. First step is to draw up a list of publications. Keep the list up to date, for some magazines and magazine editors come and go rapidly.

The magazines can be listed in a chart, with columns for name of magazine, deadline, telephone number, and space to note length of article, what illustrations are desired, who is handling the approach, angles to be stressed, and other data. The chart can be filled in with specifications after a personal approach has been made.

Each editor should be approached, preferably in person or by telephone. The suggested subject should be discussed with him, and the effort made to interest him in story treatment. The publicist must learn how many words will be accepted, what the deadline is, how much and what kind of art is desired, and any angles the editor wishes to have stressed.

The job then is to research for information and write the copy to fill the specifications. When copy and pictures have been sent to the editor, it often pays to follow up with telephone calls to learn whether the material meets editorial requirements. A final thank-you letter is an act of courtesy as well as a means of paving the way for the future.

There are other techniques for reaching many magazines simultaneously. Sometimes mass mimeographing will get good results with a large group of trade or technical publications interested in the general subject being covered. Editors may use the mimeographed releases as they are, or may revise and slant them to fit the particular publication's requirements and interests. Frequently such releases lead to negotiations resulting in special stories.

Another technique for serving a large group of magazines simultaneously is to arrange for a tour of editors and writers. A tour may consist of a planned afternoon in a plant, or may cover a long trip of several days or even weeks to some big installation or series of installations. The armed forces used this technique regularly during World War II.

The classifications of special magazines are:

Class magazines are the sophisticated publications such as *Harper's*

Bazaar, Junior Bazaar, Mayfair, Promenade, Town and Country, and Vogue.

Women's and home magazines deal especially with women, the family, the home, fashions, furnishings, and landscaping. Some of the leading magazines in this category include *American Home, Better Homes and Gardens, Good Housekeeping, House and Garden, House Beautiful, and Ladies' Home Journal.*

Men's magazines are the counterparts of the women's and home magazines. These include *Argosy, Esquire, Pic, and True.*

Juvenile magazines are slanted particularly to appeal to children and include, among others, *American Girl, Boys' Life, Juniors, Open Road for Boys, and Sweet Sixteen.*

Intellectual magazines are usually read by the so-called intelligentsia, or what have been called in recent times the "eggheads." These magazines deal chiefly with ideas rather than material subjects, and are geared to generate thought rather than action. They do reach many of the opinion leaders of America. The leaders in this category include *American Mercury, Atlantic Monthly, Freeman, Harper's, Public Opinion Quarterly, and the Saturday Review.*

NEWSLETTERS

Another relatively new development in modern journalism is the newsletter. Strictly speaking, this is not so much a magazine as a four-page leaflet, usually in letterhead size, reproduced by offset, mimeograph, or multigraph. Most of them cover spot news, particularly in political, business, and international affairs. They present information of a confidential or semiconfidential nature which predicts trends, and they interpret news.

A few well-established letters in this field have an immense circulation, and there are an increasing number of such publications with relatively modest followings. A number are produced in the financial world and sent to investors. The newsletter is a worthwhile medium for a publicist covering subjects of interest in political and business affairs because the leading newsletters usually enjoy intense, concentrated audiences.

The newsletter is a medium of strictly personal journalism having some traits in common with newspapers in the days of Greeley, Pulitzer, Bennett, and Medill. This personal quality is both the strength and the weakness of the newsletter. It gives the editor freedom to interpret and comment as he pleases, but meanwhile his newsletter is likely to die with him, and even get sick with him.

Some of the charm of the newsletters, as of newspaper columns,

comes from the personal style that develops from this type of writing. The newsletter picks up a trend in a certain sphere of activity and points it out to people who might miss it in the mass of detail found in larger publications. A newsletter creates a breathless, exciting impression.

Nobody knows how many newsletters are published today. They range in size from small one-man publications to the giant dean of them all, the *Kiplinger Weekly Washington News Letter*, which is produced by a large staff in a two-million-dollar office.

Most publishers will not reveal such information as their circulation. It is believed that Kiplinger's letter grosses more than \$4 million a year, although he had to work on the side during his first six years to keep the project going. These letters tend to build up and hold a personal following. Most of them concentrate on a specific field. There are regional letters, industry newsletters, political newsletters, Washington newsletters, financial newsletters, and various other classifications of interest to specific groups of people upon whom the publications are focused.

Kiplinger made these comments about the medium in a letter written to the author for this book:

... every subscriber reads every word in our Letters, and if we have any suggestions to make, these suggestions are usually acted upon. As for releases, we receive the usual number of them, which means great quantities. But we do not rely upon them to any great extent. We do rely upon our own original reporting. Nevertheless, news releases and publications of one sort or another sometimes furnish us tips which we follow up through our reporters.

There are not many newsletters of general circulation in the United States. Ours is probably the largest in circulation. We do not disclose figures, but a good deal has been published on our Letters and the most recent guesses on our circulation range around 200,000.

There is no association of newsletters, because they do not have anything in common. Some are related to the news-gathering function (such as ours), and some represent the outlet for original or semi-original research (such as the various business bulletins). Some are essentially propaganda sheets promoting special ideas, either political or economic or social. To draw the line between the various classes is very difficult, and there is no central clearing house for information on this class of publications.

SPORTS MAGAZINES

These devote themselves exclusively to sports activities. They include such publications as *American Rifleman*, *Field and Stream*,

Hunting and Fishing, Outdoors, Sport, Sports Age, Sports Digest, and Yachting.

INSTITUTIONAL MAGAZINES

Institutional magazines are official organs of specific organizations of people united in their interests, occupations, ideas, religion, or social life. Institutional magazines include publications of religious, fraternal, university, veteran, lodge, and similar organizations.

An official organ is "must" reading for the devoted members of a movement and is usually scanned by the casual members as well. If his material is published in an institutional publication, the publicist is certain of an attentive readership in a specific stratum of society. This gives the publicist the opportunity to "beam in" upon a measurable audience by slanting his material to fit a known pattern of thought.

Many of the institutional magazines will also fall into other classifications. *Boys' Life*, for instance, is both a juvenile magazine and the official organ of the Boy Scout movement. *Nation's Business* is both a business magazine and the official publication of the United States Chamber of Commerce. Leading examples in this category include *American Legion Magazine*, *Christian Herald*, *Kiwanis Magazine*, *The Lion*, *National Geographic Magazine*, *Nation's Business*, and *The Rotarian*.

BUSINESS MAGAZINES

Business magazines range from nationally known outlets such as *Nation's Business* and *Business Week* down to local business reviews with limited circulation. General business magazines are news and feature publications covering the immense field of business for the business executive.

Fortune, a phenomenon among business magazines, devotes detailed articles to major trends and stories illustrating the development of business enterprises and practices. *Business Week* covers the field of business as comprehensively as a newsmagazine covers general news; it has field editors in American sectional business capitals such as Los Angeles, San Francisco, Chicago, Detroit, and Washington. Backing up this organization is an array of string men who, on a commission basis, cover other important business centers by correspondence. These field editors and string men are glad to receive acceptable business news from publicists in their territories.

The leading business magazines include *Barron's*, *Business Week*,

Commercial and Financial Chronicle, *Financial World*, *Forbes*, *Fortune*, and *Nation's Business*.

AGRICULTURAL MAGAZINES

These magazines circulate exclusively or chiefly to farmers. They constitute effective media for conveying a message to that element of the population. A list of the most widely circulated farm publications includes *Country Gentleman*, *Capper's Farmer*, *Farm Journal*, the *Progressive Farmer*, and *Wallace's Farmer*.

TRADE PUBLICATIONS

Trade publications are craft magazines circulating to specific industrial groups or trades and to members of trade organizations. *Iron Age* is a trade publication that reports the steel industry to businessmen interested in the metal trades. *Editor and Publisher* is a trade publication which circulates news about their business to editors, publishers, publicists, and advertisers.

For our purpose, we may include in this category the technical and professional magazines and, sometimes, the agricultural publications, although the latter category is sufficiently distinctive to justify a separate classification (above).

Designed for doctors, lawyers, architects, and other professional men, the technical and professional publications are concentrated in appeal. Usually their content is highly technical and is restricted to the particular group's professional mysteries. Only when the publicist has a subject of obvious interest to a professional group will its journals be likely vehicles for publicity messages.

While trade publications furnish one of the prime news outlets for any business organization, too many publicists tend to take the business, trade, and professional press for granted. Many publicists send out releases, mats, and cuts in shotgun fashion. Too seldom is the attempt made to query the editors on features, or to study the individual publications and go to the trouble of tailor-making releases and features which will fill editorial requirements.

Here is a field where the editor is looking for news in his industry. The publicist who exercises common sense and diligence will find a ready welcome by business-publication editors. The results are sometimes out of all proportion to the effort expended, when compared with the amount of energy required to do a publicity job with some of the other media.

Usually the publicity man will find it best to build his own list of trade publications to fit the particular organization, client,

or campaign he is serving. For example, to publicize the annual Home Show of Southern California, a list of more than 100 publications was built up from such sources as the fifteen sponsoring trade associations, publicity men in the construction field, classified telephone directories, and *Ayer's* and *Standard Rate and Data*. As a campaign develops, many editors not on the list will hear about it and request that they be included, which adds to the scope of the operation.

Among the trade publications are those limited to a specific trade, such as bakers, and those limited to certain organizations, such as the journals of the American Medical Association and similar organizations, national and local.

Popular Science and *Popular Mechanics*, although by their nature trade magazines of a sort, are more general. Another type is *Aero Digest*, which in general covers an entire industry. These magazines are frequently outlets for product publicity and other business publicity.

In developing and using lists of trade publications, constant reference to *Ayer's*, *Standard Rate and Data*, and other good references is essential. The number, variety, and scope of these publications demands careful analysis and selection in each case.

In any industrial field covered by a publicist, there probably will be published a large number of trade publications, including smaller, local, or new ones not listed in some of the above sources. Names of such magazines can be obtained from trade associations in the field. The list should be made as comprehensive as possible, including the addition of regional and local magazines in the trade.

A recently established and very helpful directory of such trade publications is the *Editorial Directory*, published by the Galub Publishing Company in New York City, and including listings in the business, industrial, professional, farm, and consumer classifications. The publisher's expressed intent was to "blueprint the business press."

This directory not only gives the basic information including name of publication, address, and editor, but goes into a detailed description of the content and story requirements of each publication. This helps publicists to slant features and news stories correctly, thus building greater editorial acceptance for copy while saving needless expenditure of time, money, and effort. The listings also provide news and feature deadlines, and even specify which publications pay for accepted material.

It is most effective, in placing publicity with trade publications,

to use the rifle approach—that is, to hit the bull's-eye by covering the exact subject material in which the publication happens to specialize. This information is nicely focused in the Galub publication.

Trade publications are strategical outlets for the publicists of industries and commercial enterprises. They furnish a direct avenue to the cash register. They are frequently referred to within the business. Some executives maintain permanent libraries of them. They justify the most careful consideration of a publicity man who wants to do the best possible job for an industrial employer. They constitute a good medium to work with because their editors are always looking for worth-while news "of the trade." As a tip to publicists, Scott J. Saunders, a trade publication editor, outlines six precepts to follow, in the *Public Relations Journal*:

1. Make sure the story material is slanted to the trade. If not, it doesn't stand a chance to get in a trade publication and will be annoying to editors who receive it.
2. Do a good, conscientious writing job for these publications. The editors may have neither the time nor the inclination to rewrite a sloppily written story.
3. The story should include a goodly quotient of information without too much editorializing praise for the company submitting it.
4. Some retouching of a picture is acceptable, but too much destroys editorial faith in the authenticity of the picture.
5. Cheesecake has its place in publicity, perhaps to an unfortunate degree, but it will seldom win acceptance with a trade publication editor. These are serious publications interested in the facts about a product, company, or story, and not in the physical attributes of some model who might be posed before the camera to attract attention.
6. Avoid duplication of the identical release and photograph. Carelessly maintained mailing lists will sometimes lead to several copies of every release finding their way to the desk of a single editor. This is at least a nuisance, and sometimes generates enough disgust to kill a good story.

John H. Caldwell, another trade-publication editor writing in the *Public Relations Journal*, offers additional tips. He stresses that such publications prefer to be called "business magazines." The writing style designed to appeal to mass markets is not as acceptable to a trade-publication editor as a more technical presentation which shows that the writer knows his subject. Business publications exist to put over facts to industry leaders and be of service to them in their work.

Editors appreciate personal contacts from publicity men who make the effort to find out what kind of material a trade publication

needs or wants. The use or attempted use of the advertising black-jack has just as sour an effect on a trade publication as it does on a newspaper editor. A publicity man who really does not know his subject, however glib he may be, either should learn the subject or assign somebody who does know it to trade-publication writing. There is an increasing tendency by larger publicity operations to set up business-publication departments which know what kind of material these publications require and do a businesslike job of delivering the goods.

HOUSE MAGAZINES

These publications are sometimes called "house organs," a name in disfavor among the editors and personnel of the house magazines themselves as being disrespectful. They are published by companies and organizations exclusively for and about their own employees. They offer one of the most effective "carriers" of information about a company to the people who work for it. For most outside publicity subjects, house magazines are generally inaccessible.

The exception would be that sometimes matters of general interest in a community, such as Community Chest, other public-welfare drives, sale of government bonds, and general public information is acceptable. If the company is participating in some outside event, such as an exhibition or trade show, this activity may be included.

Company publications often furnish productive outlets for firms that use the company's products. Such publicity, which explains the end use of the product, helps to educate employees of contracting firms and thereby constitutes good supplier relations and tends to expedite production. For example, the publicist of an automotive manufacturing firm might get stories about his company into the house magazine of an axle or ball-bearing manufacturer. This dramatizes to employees of the latter concerns how the axles or ball bearings they make are used in the final product, the automobile.

There were a few house magazines published as far back as the 1880's, but today there may be as many as 10,000 company publications of all types. They have a readership of more than 40 million people and an aggregate national budget exceeding \$50 million.

Printers' Ink has published an excellent list of house magazines, with more than 6,000 titles classified three different ways. The pub-

licist desiring to use company publications as a medium will find this *Printers' Ink* service helpful in building lists.

Another recently established directory of house magazines is entitled *The Nation's Leading House Magazines*, published by the Gebbie Press, New York City. This publication concentrates on about 1,500 major publications of the principal companies of the United States and gives detailed information about the publications listed. The publisher, Con Gebbie, estimates the total number of house publications as between 8,000 and 11,000, of which his firm carefully studied 6,500 before selecting the smaller number treated in his directory.

In a circular distributed to potential purchasers of this directory, the Gebbie Press pointed out that best results for publicity men come from "pinpoint placement" or giving the editors exactly what they are looking for. The circular stated that the use of this directory cuts down rejections. It brought out that house magazines are noncompetitive, and therefore the publicist can put his stories in many publications at the same time.

The Gebbie Press organization also offers a new house-magazine press-clipping service covering only these publications. The service clips more than 2,000 of the most important house magazines, and provides the best available check of results in this particular field.

DIGESTS

The digest family of magazines consists of periodicals which receive materials from a number of other magazines and present the most interesting stories in abbreviated form.

Reader's Digest is the dean of magazines in this category and is bigger and more important than all the others combined. It has had many imitators, a number of which have fallen by the wayside, but its circulation increases year by year until today it has foreign editions in many languages and a total subscription running into many millions.

It selects material of the greatest possible general interest from other magazines and from books. Most of its content is reprinted, so that it offers a less promising field for direct approach than most publications. However, the *Digest* does sometimes use original material. Often, in such cases, it arranges for a story which it generates to appear first in some other publication and then be reproduced in the pages of the *Digest*.

An interesting case history of an industrial publicity executive working out an impressive story break in *Reader's Digest* has been

especially prepared for this book. The reader should notice some of the various ways this publicity man capitalized on the *Digest* break to extend its benefits to his operation by using it for additional publicity enterprises.

Edward C. Ames, then public relations director of Owens-Corning Fiberglas Corporation, worked directly with Lloyd Stouffer, an author, to produce the *Reader's Digest* story. Stouffer had originally interviewed the Fiberglas people in 1944 and published the story in the February, 1945, *Reader's Digest*. He came back for another story early in 1950. Ames started out by studying the 1945 story and files, and then rounded up story material for a new article.

On February 6, 1950, Ames sent a six-page memorandum packed with facts to Fiberglas officers to let them know the new article was "cooking" and encourage them to add supplementary information. On March 3, Stouffer lunched with Ames in New York, and visited the Fiberglas Building during the afternoon.

Stouffer followed with a letter outlining specific things he would like to see at the Fiberglas general offices in Toledo, and asked for help in arranging a demonstration of the Air Force Fiberglas fire-rescue suit at Wright Field. Ames arranged to fly Stouffer to Dayton following the Toledo visit.

Ames distributed Stouffer's various questions and assignments to the proper department heads so they could be prepared with all available information when the writer visited Toledo. In Toledo, Stouffer was guest at a special luncheon group that included a number of department managers and executives of the corporation.

Stouffer sent through a copy of his advance draft for technical corrections and sent a duplicate copy for clearance to an Air Force colonel at Wright Field covering the fire-rescue suit.

The checking copy was sent around to the various department heads for their suggestions and any corrections that might be indicated. Stouffer wrote May 8, 1950, that the article had been accepted by *Reader's Digest* and would be printed ahead of time for the *Science News Letter*, a trade publication. That publication wrote requesting several specific photographs, which were supplied.

Ames wrote a memorandum to Harold Boeschstein, president of Fiberglas, dated June 27, suggesting that a copy of the *Reader's Digest* be sent to every employee at his home, and in addition a copy of the magazine be sent to key customers. Ames suggested that whole copies of the magazine instead of reprints be given this distribution because "*Reader's Digest* is like Caesar's wife in regard

to commercial exploitation of its story material." Its policy was defined by Ames in this way:

Dealers in and manufacturers of products mentioned in the *Reader's Digest* are not authorized to use these articles in any way for advertising purposes.

Probably this policy traces from the blatant manner in which Old Gold exploited a *Reader's Digest* article several years ago.

Because of this policy, we cannot get reprints, but there is nothing to prevent us from buying wholesale quantities of the issue and using them for effective promotion. Du Pont did this recently in mailings of the June, 1950, issue containing an article by Crawford H. Greenwalt.

Copies of *Reader's Digest* were sent to the homes of 6,000 employees with covering letters from President Boeschstein which concluded with this good public relations message:

I am sure that all of us who have a part in making, improving, servicing, promoting, and selling Fiberglas products will take pride in this editorial recognition of the way Fiberglas products are working not only to save lives but to make our living better and more comfortable.

Reader's Digest sent a publicity release to 814 women's program directors of radio stations throughout the country, and also issued releases to newspapers in Toledo and Corning.

A successful publicity device in connection with magazines developed by the same Fiberglas Company is its periodically printed *Fiberglas Bibliography* of annotated references to selected articles in various periodicals. It is a sort of *Reader's Guide* of printed material about the corporation, with a table of contents developed into several broad categories. The bibliography is indexed by publications and application and use. This little printed bibliography in itself constitutes an excellent publicity report by the Fiberglas public relations director, and is slanted for use by department heads, agents and retailers of the company's products, libraries, and others who may be interested in company subject matter.

IX

SPECIAL PUBLICATIONS

THIS is a chapter about printing. Printing is a publicity man's best friend. In addition to getting information about clients printed in established media, such as newspapers and magazines, the publicist has the unlimited potentialities of printing his own publications to tell his story. There are myriad possibilities, ranging from cloth-bound books down to one-page mimeographed letters.

BOOKS

Cloth-bound books and paper-bound reprints are coming into increasing use as publicity media. They furnish a substantial, impressive, permanent type of publication with the bonus that every book upon publication becomes *ipso facto* news, and as such commands attention from other media. A book carries publicity in and of itself, and leads to publicity in other outlets. It can be expected to receive comment by newspapers, magazines, radio and TV commentators, and trade publications. It can be promoted by direct mail. It is a nucleus around which meetings and speeches can be built, leading to further public attention.

Therefore, when a book is to be used as a medium for publicity, the writing and publishing are only half the job. After the book has been published its full potentialities as a subject for publicity should be analyzed and converted into reality. The alert book publisher will generate such publicity on his own, but the publicity department of an organization which develops a book can add to

the results by cooperating with the promotional department of the book publisher.

One of the most illustrious examples of layer upon layer of publicity built around a book came in the publicity attendant upon Dr. Alfred Kinsey's second book, *Sexual Behavior in the Human Female*.

The book publicized its author, the University of Indiana, and sex. While the latter subject probably needs publicity less than any other, sex received more concentrated publicity from the publication of this book than from any other single medium in recent times.

August 20, 1953, was set aside as "Kinsey Day." For weeks the build-up was such that everybody interested in sex (and who isn't?) was eagerly awaiting the newspapers, magazines, and other periodicals due to be published that day.

In the careful preparations, magazine and syndicate writers were brought to Bloomington, Indiana, home of the sponsoring University of Indiana. They were gathered in small, selected units so that each writer would receive plenty of individual attention. Every writer was given the opportunity to read the manuscript in seclusion, and then to discuss it and ask questions as he prepared his review. Every writer was required to sign an affidavit that he would not jump the release date. The tight veil of secrecy maintained by both author and publisher whetted the public's appetite by pacing the build-up.

The publication date, August 20, was a Thursday, the day of the week that *Time* and a number of weeklies are issued. It is also the day of the week that most weekly newspapers come out, and is a good day for releasing to metropolitan dailies. The selection illustrates that all-important principle of publicity, good timing.

With careful planning and diligent care to make the story available fully and factually to the most important media, Dr. Kinsey and his people conducted a sagacious, intelligent, far-sighted, and well-ordered program of publicity arrangements.

This resulted in the scientist and his book being made into front-page news in many newspapers, a leading topic of news services, and a major story in many magazines as well as a cover story in some. Sex, if always handled with such discriminating publicity care, may well retain its popularity for a long time to come.

There are four principal ways in which sound books can also help a publicity program:

1. A book is written about the company.

2. An executive of the company writes a book.
3. The company is mentioned or treated at length in a book on another subject.
4. The company is mentioned or treated at length in a textbook.

A BOOK ABOUT THE COMPANY

A company might publish a company history, a record of its production during a war, or a feature about some aspect of its operations.

Good examples are the du Pont *This Is du Pont* series of books; *The Oil Man*, published by Shell Oil Company; Union Oil Company's *Black Bonanza*; *The Lorillard Story*, published by the P. Lorillard Company, manufacturers of Old Gold cigarettes; and many others.

Two directories which include lists of publishers with whom a company book can be discussed include *Literary Market Place*, published by R. R. Bowker Company of New York City, and *Writers' Market*, published by the Writers' Digest Publishing Company of Cincinnati.

An important advantage of a company-history type of book is that it assembles in permanent form company data of every description which can be used as source material for advertising and publicity, and as a document to be distributed to stockholders and customers as well as sales representatives and agents. In addition, it is handy as a source of material for speechwriting, keeping employees informed, preparing the company's case in legal disputes, and furnishing a directory to help in the preparation of industrial displays.

In the preparation of such a book, a properly qualified writer or team of writers who know how to prepare material in book form should be assigned to do the research and writing job.

The research should include thorough study of company files, progress reports, other company publications, photographs accumulated by the company, and interviews with executives and key personnel, including old-timers who may be retired. The style of writing should be a simple narrative style. Plenty of pictures are advised, within the limits of the publisher's pricing requirements.

In planning the book, its objectives should be defined at the outset.

Leading objectives for the production of a book for publicity might include the establishment of a source of authoritative basic material, a historical record, a plea for a cause or attack on a cause,

a token of recognition for an anniversary, a manual of instruction or interpretation, or a keepsake premium or souvenir.

The potential distribution should be analyzed because the contents and treatment will depend largely on the prospective readers. In addition to company publics outlined above, the book should be made of value to the general reader, for circulation to prominent citizens, schools, libraries, executives of other companies, government officials and newspaper editors.

A company book for publicity is a more solid and personal document than periodical-publication space or radio advertising. It is permanent and can always be used for reference. However, it is more limited in its range. It is expensive to produce and therefore its circulation will not be as widespread as other media. A cloth-bound book has one major advantage—it is seldom thrown away. Such a book is a handsome gift, never failing to induce appreciation and carrying with it the understood obligation to read and preserve it. It makes the recipient feel that he has been singled out for a distinction.

The major disadvantages of such books are the comparatively high cost for delivering the message per individual reader, the physical difficulties of widespread distribution, and the fact that, even with the limited number of readers reached, often the entire message will not be read.

BOOK BY AN EXECUTIVE

Another avenue toward book publicity is for an executive himself to write a book. An outstanding example of this is *A Creed for Free Enterprise* by Clarence Randall, president of Inland Steel Company. This book is an outstanding, readable, and widely distributed exposition of the vitality and accomplishments of the free-enterprise economy. In addition it is excellent personal publicity for Mr. Randall, and good institutional publicity for his company.

Books of this kind sometimes are published by the company at its expense. It is better, if the book commands enough general interest, to have it published by a regular book publisher who undertakes the expense and arranges for promotion and distribution of the book through regular channels to the general public. Publication by a regular publisher costs less and carries far more prestige. Of course the executive or the company can buy quantities of the book for distribution to company publics.

Often, as in the case of Mr. Randall's book, the volume may be reprinted in paper-bound form to achieve mass distribution. The

Constitution and Free Enterprise Foundation, by special arrangement with Atlantic Monthly Press, publisher of *A Creed for Free Enterprise*, to disseminate to more people the book's vital message, published a paper-bound edition of the volume and distributed it at low cost on a mass basis to individuals and organizations throughout the country.

MENTION IN BOOKS BY OTHERS

Many books by authors on a general field offer outlets for commercial publicity. A good example would be such works as Duncan Hines' *Adventures in Good Eating and Lodging for the Night*, which publicize hundreds of establishments in the restaurant and hotel or motel fields. Every publicist might profitably study the opportunities for his particular clients in books of this kind.

Many a book in itself constitutes a tremendous propaganda campaign in behalf of an issue or a cause, such as *Das Kapital* by Karl Marx, *Mein Kampf* by Adolf Hitler, the works of Voltaire, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Clarence Streit's *Union Now*, and Wendell Willkie's *One World*.

TEXTBOOKS

Textbooks furnish an important outlet for corporations and associations to tell the story of their own industries, or to promulgate the principles of the free-enterprise system.

In the past there has been a tendency for some textbooks to stress the "robber baron" side of business, rather than its contributions as the foundation of America's standard of living and her economic strength. To some extent this tendency has been the result of neglect by business, which in all too many instances has failed to make its story available to the scholars who write textbooks.

Increasing effort has been made by businesses and their trade associations to tell a constructive business story in textbooks. Information as to how the individual business may make the facts of its history available to reputable textbook authors may be had upon inquiry to Stanley Pargellis, Newberry Library, Chicago; Arthur H. Cole, Baker Library, Harvard University, Cambridge; Thomas C. Cochran, New York University, New York City; R. Norris Williams, II, Pennsylvania Historical Society, Philadelphia.

PAPER-BOUND BOOKS

Paper-bound books were issued in quantity as far back as 1870, and have been popular in Europe for a long time. Now they are coming out in mass production, partially in protest against the

high price of cloth-bound books. The marketing possibility of this form of book is indicated by the fact that the approximately 120 book publishers of America now have only about 1,500 book stores through which to distribute their wares. The new paper-bound book publishers have gone into a mass retail-outlet program, using the big news agencies with their drug store and market services to develop 100,000 sales outlets throughout the country. Whereas formerly a new writer was considered fortunate if as many as 3,000 copies of his first novel were sold, now the first printing may be 100,000 or more.

Paul Jordan-Smith, Book Editor of the *Los Angeles Times*, made this appropriate comment on the new mass medium:

This is now big business, mass production, and will affect sales people all over the land.

The question is, what will it eventually mean in terms of quality? The potentials are here for almost unlimited good, or unlimited evil. Quality is what matters most in the cultural field. It matters to the minds and souls of people, especially of the young. If these new publishers move steadily toward the first-rate, then mass production and distribution of books will make for a greater civilization.

Meanwhile, the American reading public should take an active interest in the business, encouraging the best, and frowning on the tawdry.

COMIC BOOKS

The medium of comic booklets is being increasingly used to sell products, win votes, raise money, organize workers, and put over messages. It is a hard-hitting, inexpensively produced, easily distributed, and widely read medium. In the past two decades, the many millions of newspaper comic-strip followers have been joined by a corresponding number of comic-magazine readers. It is one of the easiest forms of printing to read, since it consists of vivid, colorful illustrations with a minimum of copy. As *Business Week* commented in its issue of October 9, 1948, in an article entitled "Business Takes Comics Seriously":

Children aren't the only ones who are suckers for Superman, Wonder Woman, and other wondrous characters in the comic books. Corporation executives like them too—though for a different reason: They've discovered that these garishly colored marvels can do a bang-up selling job on chewing gum, safety, soap, or ideas.

General Electric distributed three million copies of a comic booklet about atomic energy to schools throughout the country. GE is one of many companies which has found that comics like this can

do an effective job even in the relatively technical fields of science and industrial relations. More and more firms are making increasing use of comics as a publicity tool in employee relations, advertising, and general promotion.

Today comic book publishers have a growing industry which delivers more than sixty million such books a month, grinding out hundreds of titles, many of them regularly on a monthly or bi-monthly schedule. It has been estimated that sales of this medium probably account for at least a quarter of all newsstand magazine sales.

Many publishers in this business are reporting their circulation figures to the Audit Bureau of Circulation, because some of them carry a considerable volume of national advertising. Some publishers claim that their books are read by as many as ten children before being discarded, but there is no way to prove such claims.

A survey taken in Dayton, Ohio, several years ago, showed that adults as well as children read these publications. This survey indicated that about 50 per cent of the total population read the books, 60 per cent of the readership being adult and 40 per cent juvenile.

Some of the largest publishers in this field include Dell Publishing Co., Inc.; National Comics Group; General Comics, Inc.; Marvel Comic Group; and Hillman Periodicals, Inc.

Most of these publishers have regular sustained publications of their own, or will work with an organization to develop special publications for it. Good publishers can help to gain greater distribution for such company-produced comic books. The industry has gotten so big that there has been recently formed an Association of Comic Magazine Publishers, Inc.

In addition to large corporations and trade associations, users of the comic-book medium include many church, labor, and political movements. The government itself has employed it for international propaganda and other purposes. Thousands of schools use these books to supplement classroom teaching. The length varies from two to sixty-four pages, almost always in a format size of $7\frac{1}{4}$ x 10 inches. Most popular length is sixteen pages, with eight-page length a close second. Most of the booklets are issued in four colors and printed on newsprint. Experiments with offset, on better paper, have not gotten far because of greater cost.

Prices vary according to the page length, printing quality, and other factors. The printing, binding, and paper cost all must be

figured in. Of course, the larger the run the less the unit cost. Prices also depend on the quality of talent assigned to the creative tasks.

These books have been used for such primary motives as education, good will, idea promotion, personnel training, and sales. Tests have shown that most of the users of this medium are well pleased.

The publicist considering the use of this medium should remember that in the production of comic books the important thing is to present a good story. The characters must be clearly defined and say something interesting, or the publication will not be worth while. Of great importance is the "balloon copy," or dialogue. There has been much argument over whether such copy should be short or long; the important thing is that it be interesting. Poor balloon copy can destroy the effect of good live art in the comic publication.

The comic book has been condemned as a "bad art form," but the same comment has been made in the past about the motion-picture industry and television. As these great media matured, their effectiveness became increasingly unquestioned and the ancient cry "bad art form" was heard less and less. The important thing is that millions of people read the comic book, and it is therefore a potentially effective medium for putting a message before the public.

PAMPHLETS AND BROCHURES

The literature of an organization—reports, histories, surveys, pamphlets, brochures, directories, books—can range from unpretentious mimeographed leaflets to expensive tomes done in velour with plastic covers.

Some of the fine printers of the country have produced excellent literature to encourage publicity men to use printing in their work. One of the best examples is a series of brochures prepared by the S. D. Warren Company of Boston. Nine booklets present valuable information, including the details of printing, quality of paper, and general comment about business and management. The complete analysis of different kinds of paper and its costs, the forms and designations of printing, and the processes of reproduction are presented in this series.

A publicist who has a great deal of printed material to produce will either require a specialized staff to get the job done or may find it wise to consult with a specialist who will supervise production including such details as art, layout, typography, and composition. In such event it is standard practice to allow the specialist a fixed fee in advance to produce a complete dummy for approval before final arrangements are made. This will make possible a cost

analysis of the over-all job, and will produce a clear picture for the client of the kind of publication being developed.

The publication should be planned on the basis of budget, objective, length, amount of art, amount of type, sectional breakdown, and general style.

An excellent new service recently offered to publicity people in the production of company histories, annual reports, institutional brochures, anniversary booklets, and pamphlets of every nature is the Technical Writing Service of the McGraw-Hill Book Company. This offers a single, integrated publishing service, prepared to undertake a project from research and planning through finished manuscript and art, typesetting, mechanical preparation, printing, and binding.

This service, staffed by more than a hundred editorial and graphic experts, is set up to work directly with a publicity department or agency. It has a staff of experienced technical men whose function is not to compete in the publicity and public relations fields, but to render service to publicists in doing a job of maximum effectiveness in the use of printing as a medium. McGraw-Hill announced that staff specialists in more than a hundred specific skills and fields of knowledge from military tactics to cartoon illustration offer the first truly integrated service of this kind in the world.

Pamphlets should be tailored to the audience for which they are intended. The publicity man should decide whether authoritative background, factual evidence, logical reasoning, adherence to tradition, or use of emotion or some combination of these will better put over the pamphlet's theme.

These publications are a combination of sharp, tight writing and effective illustrations, which might include charts or photographs or cartoons, or a combination.

In planning pamphlets the publicist should consider (1) their place in the entire publicity program, (2) the amount of money that can be budgeted for production and distribution, (3) the nature of the message and the audience to be reached as a target, and (4) technical skill in actual production.

One word of caution: the publicist should always guard against too elaborate a production. Such publications proclaim their own cost. If extravagant in appearance, they may create a backfire of resentment. This is particularly true in political publications. Also, if a company has obviously spent a great sum of money on such a publication, stockholders may feel it was taken out of their dividends, or employees may react that it has been carved out of their

pay checks. At the same time, the publicist must also guard against falling below proper quality standards. In all publicity work, but especially in the use of printing, a sound rule is *do it well or not at all*.

While most publicity men have ready-made sources and methods of distribution for pamphlets and brochures, including direct mail, distribution at meetings, distribution through speakers, and similar established outlets, a unique source of distribution is offered to publicity men through the Good Reading Rack Service in New York City. Currently more than 1,500 corporations are using information racks to distribute attractive materials to their employees. The reaction of employees is good, and in many instances it is difficult to refill the racks fast enough to keep up with the demand. Management has displayed enthusiasm for this low-cost and low-pressure means of distributing valuable information.

The Good Reading Rack Service distributes in large volume 52 booklets a year to its client companies, at a low cost per unit.

The Service itself produces many of the pamphlets distributed, but publicity men who create such publications of a general educational interest may find it worth while to contact the service to determine the possibility of achieving distribution through its facilities. Of course commercial and product-selling publications would not be eligible, but the service seeks publications on such subjects as health and safety in the home and office, recreation, inspirational and self-help social and economic problems, farming, good citizenship, and similar subjects of broad general interest.

In producing special publications, the publicist should consider carefully the size of his production. Flat publications usually should not exceed letterhead size, while folding publications usually are better when folded down to size not exceeding 4 x 9 inches so they will fit into #10 envelopes. The advantage of producing most materials in these sizes is ease of filing and mailing. Large and cumbersome publications are not only hard to handle and difficult to read but are the bane of the filing clerk, who frequently will roll them up and put them in the "round file." Not only are these large and elaborate publications more expensive to produce, but they are many times more expensive in ratio to results achieved because they are often not saved and passed around. If out-size publications have any advantage, it is in their attention-getting quality, but this is not always compensated for by the greater expense and other difficulties. Certainly outsize publications are a questionable investment unless they punch home a single-shot message at first glance.

OTHER TYPES OF PRINTED PUBLICITY

Many devices and formats can be employed for creating printed publicity for distribution by direct mail and otherwise. They include:

Blotters: Fifty per cent advertising and 50 per cent utility. Hence they have the unusual feature of being retained and used over and over again instead of just looked at and thrown away. They can be distributed in various ways, usually by mail. A popular size, permitting insertion in the regular commercial envelope, is $3\frac{1}{4} \times 6\frac{1}{4}$ inches. One thousand well-printed blotters will cost about \$5.

Broadside: A single leaf folded to make a large, finished folder.

Bulletin: A one-page official notice type of publication, suitable for display on bulletin boards, blackboards, or walls.

Circular: Usually a one-page mimeographed or cheaply printed publication used to make a special announcement.

Clip Sheet: A printed newspaper-size, one-sheet publication containing stories, cartoons, illustrations, and shorts, and mailed to editors of newspapers and magazine publications to offer them a variety of material.

Demonstration Book: A book or booklet to be used by salesmen for making a detailed presentation of a company's products and services.

Directories and Programs: Plays, shows, pageants, festivals, industrial expositions, banquets, and other special events usually result in the creation of a directory or a printed program as a publicity medium. The publicist not only has the opportunity of making the most of such publications created by his own staff, but frequently can tie into others where his client is an exhibitor or is in some way interested in the special event.

Employee Manual: A booklet of information about the company prepared, usually, for distribution to new employees and sometimes also as reminders to older employees.

Envelopes: Themselves the couriers of direct mail, envelopes can be designed to project a message. This may be in the form of illustrated material, names and titles, a slogan, or a telegraphic message. A message of any length or complexity would be lost.

Postage-meter imprints also may convey a special message, but it must be short, such as "Buy Defense Bonds" or "Give Blood" or "Your Red Cross."

Flier: A small leaflet usually approximately the size of a dollar

bill, designed to be enclosed in pay envelopes or correspondence, to specific audiences such as dealers, customers, stockholders, or a political mailing list. These are often used as bill stuffers in large mailings by utilities, department stores, and banks.

French Fold: A leaf printed on one side only, but with unprinted side folded in so that actually the publication constitutes four pages.

Handbill: Usually a single leaf printed on one side only, for distribution from door to door by hand.

Illustrated Letter: Either a single page, front and back, or a four-page folder of letterhead size, carrying a typed, signed message in letter format and often including photographs or cartoons.

Instruction Manual: Varying forms of such publications are issued to teach employees the techniques of their specific assignments.

Labels and Stickers: A form of flier, often of similar size, designed to be pasted on letters, envelopes, and other publications.

Leaflet: Usually a small four-page or sometimes six-page publication in the form of a single sheet folded once or twice; used to drive home a single specific message. Widely used in political campaigns.

Match Folders: A publicity medium often used by the hundreds of thousands or millions to carry a message usually illustrated and attractively designed, and more effective if done in several colors. This medium is amazingly cheap, but is used so often that it is of questionable value except for use by hotels and restaurants, where the match books are handled with great frequency by customers actually patronizing the establishment at the time.

Menus: Often drafted to carry a message of community interest or during charity drives.

Milk Bottles: Milk-bottle collars carrying a brief message are often used in charity drives.

Package Enclosure: A publication designed for enclosure in a package of merchandise to instruct in handling of product contained therein, or to draw attention to companion products.

Picture Postcards: Often done in color and used by oil companies, resorts, tourist attractions, and restaurants to encourage people to send the missives to their friends and thus advertise the post-card producer.

Questionnaires: Usually published in sheet form with one or more pages, presenting questions with blank space for the answers. Their objective may include directing attention to a set of circum-

stances, gathering information to be used in future publicity production, and obtaining a factual picture of public opinion as the basis for strategic decisions. To achieve maximum effectiveness in the latter respect, they should be designed for ease in answering and returning.

Return Card: A post card usually with a printed message and questionnaire form to be filled out by readers who may wish to make a response to the mailing in which the card is carried. The card can be printed either with or without postage. The business-reply-card form of the return card usually carries, instead of postage, a permit designation indicating that the addressee will pay the postage upon receipt of the card. The advantage of this form is that postage need not be paid unless the card is actually mailed to the addressee. However, when this happens, the postage costs more, so that if the publicist feels reasonably sure of greater than 50 per cent response, he will find it more economical to use postage rather than the business-reply form.

Rubber Stamps: Can be created to use for stamping a message with or without illustration by the thousands on envelopes or letterheads, or on any printed publication. Many brochures or pamphlets carry a blank space in a prominent position for stamping in of the name of a local chairman or dealer, so that the piece of literature in its local distribution will have a local point of origin, with local address and telephone number for response.

A variation of this device is to overprint local references on a publication, in a space provided for the purpose.

Self-mailer: A publication designed to be mailed without an envelope or wrapper. It is an economical way of mass distribution, although less personal and less effective than distribution under a cover.

Table Tents: A variation of the "menu message" sometimes allowed by a number of restaurants jointly in behalf of a community undertaking or charity drive.

Tickets: Printed for special events, tickets offer an opportunity to spread a publicity message. In some cases, a publicity man can tie into outside tickets: for instance, the Los Angeles Transit Lines for years published a weekly pass and devoted a part of the space on this pasteboard to publicity about community events, thereby providing an outlet for publicists of such events.

X

DIRECT MAIL

LETTERS are a written form of word-of-mouth publicity. They enable one man to reach out to another despite the limitations of time and space. They cut down on the time-consuming and often nerve-consuming routine of personal visits and telephoning. At the same time, they "put it on the record." (This can be either good or bad and sometimes is better not done at all.) It has been said that letters are the only selling medium that, if removed, would disrupt the entire business structure. More than a million and a half letters are mailed every hour in the United States.

Letters for every conceivable purpose—to sell products, put over ideas, win votes, incite to action of all kinds—are sent out as individual letters, form letters individually addressed, and form letters addressed "Dear Friend" or "Dear Fellow Member" or some similar salutation.

Every conceivable kind of enclosure is sent out with letters—pamphlets, leaflets, order blanks, samples, blotters, pictures, return post cards, and many others.

A well-written letter has a major advantage over most other media—it is directed *personally* to an individual. If well done its effect will be to please and flatter the recipient rather than to irritate him as an invasion of his privacy. A good letter commands the receiver's attention for at least a little while—perhaps just long enough to motivate him to do what the writer wants him to do.

Probably the major trouble with letters is that almost everybody writes them and so, in trying to get over a message by letter, one

takes on probably more competition than in the case of any other medium. On the other hand, it is true that people like to receive mail. A great political-campaign manager once said, "Always use direct mail. Large numbers of the population don't receive much mail at home, and are flattered and grateful even to receive an impersonal political letter or communication."

However, mail is by nature a *personal* thing. A citizen likes to get a letter written *for* him as well as addressed *to* him. He hopes it will express regard for him, offer him a better job, make him a promise, or contain a check. When a publicist sends out a letter written from the *client's* point of view rather than from a *recipient's* point of view, the addressee's privacy is being presumed upon, and he may resent it. He may throw it away without reading it, or read it only to turn his mind against the sender.

Tide magazine reported, after a survey, that 58 per cent of those in the advertising and related fields think that less than 15 per cent of the direct-mail pieces are effective. Only 5 per cent think that more than half of the direct-mail pieces are effective.

Direct mail, if too cheaply done, can be the most expensive publicity available. On the other hand, when well done it has endless possibilities. A California company was lifted from the doldrums to a gross of \$400,000 worth of sales in four months by a direct-mail campaign supplemented by pinpointed air-mail special-delivery letters, long-distance telephone calls, and telegrams.

At its best, direct mail is or appears to be *direct* mail—namely, shooting with a rifle and not with a shotgun.

Robert Stone of the National Research Bureau wrote: "A salesman makes an immediate impression on the prospect in the first ten words he speaks. The letter writer should count on the first ten words in a letter to make his impression. If the first ten words are effective, the reader will continue. If the first ten words do not whet the reader's appetite, all efforts after those ten words will be wasted."

GENERAL PRINCIPLES IN LETTER WRITING

Every man is his own Shakespeare when it comes to writing letters. The trouble is, most people do not write nearly as much as Shakespeare did, and not nearly as often as they should. And few people write as clearly as they should.

The basic thing to remember is that there is nothing frightening or formidable about writing a letter. Some people would rather go

to a dentist than answer their mail. Almost everybody would rather receive than send a letter.

Yet, letter writing need not be difficult, and it can be fun. Let the writer remember, most letters are no more nor less than a *conversation put down on paper*. The writer's problem will be much less of a chore if he remembers that all he need do is set forth what is on his mind, in simple language.

Tips for the Letter Writer: Be brief. Use anecdotes, bits of news, bright references to things that have happened. Include human interest. Do not be stuffy, severe, or restrained. Do not try to be literary. Even "literary" people seldom write literary letters. The ponderous letter puzzles rather than enlightens. Be informal, spontaneous, even unconventional.

Write the message from the standpoint of the recipient. The letter which approaches things from *his* point of view will receive *his* interest and attention. Try to get in the words and facts he wants, in words he uses and understands. *Talk on paper*. Of course, when a person is talking, his facial expression, smile, or the glint in his eye can telegraph a message which will not be reflected in written form. Without these advantages, a writer can still put his personality into written messages. The conversational letter, using words that smile and excite, is a human document. A live letter can be *heard* as well as *seen*. It does twice the work of a dull, ponderous communication.

A few other suggestions for writing letters:

There are elements of courtesy by mail that pay off in cumulative dividends. Personal mail should be answered within twenty-four hours. When that is impossible, a secretary can write a polite explanation promising a full reply at the earliest opportunity.

An executive will find it best to sign his own mail, to put as much individuality as possible into every letter. Use of a form letter to answer a personally addressed letter is an insult, and will be so interpreted by the recipient. It is desirable to use first names in both salutation and signature if warranted by the degree of acquaintance.

In a business matter where there is a possibility of subsequent misinterpretation, it is advisable to put the matter on record with a letter. This avoids future misunderstandings and supplements memories of all concerned.

Every letter mailed by an organization is a little publicity worker. Its work will be good or bad, depending on the quality of the worker. An organization that mails thousands of letters daily

thereby has thousands of publicity opportunities. Recognizing this, many firms make letter-writing courses available to their employees.

Lists

Lists are the bombsights of direct mail. Their importance cannot be overemphasized. A misspelled name or a slovenly address means that the five cents it costs to process a good direct-mail letter has been wasted. A list is a living thing. People, not names, make lists.

Lists can be grouped according to interests. Sources of direct-mail lists include membership lists of organizations, house-to-house canvasses, precinct lists, telephone books, "coupon" advertisements, list brokers, directories, and publication subscription lists. Lists can be kept up to date by filing on 3 x 5 index cards, and by noting address changes as they come in.

Lists come in all types and varieties but can generally be classified as can suits of clothes.

There are store-made clothes and tailor-made clothes.

Like store-made clothes, general lists are those assembled on an impersonal basis without first-hand knowledge of the organizations or people involved. They are assembled from such sources as trade directories, city directories, and other general services. These lists are generally classified by lines of business, trades, professions, degree of monetary worth, or ownership of specific kinds of property.

Such general lists can often be purchased from a list house for a single promotional mailing or a series of mailings on a specific subject. Because such lists have an extremely high turnover, revised lists should be obtained for each new mailing if the time lag is more than a few months.

Just as tailor-made suits will fit better than store-bought garments, better direct-mail results will be obtained from specially developed lists checked constantly by salesmen, dealers, or other personnel, with the elimination of poor prospects or people who have moved, died, or changed classification.

A list is like a marriage. The more it is worked at, the better it works. A list that is used for frequent first-class mailings will be kept up to date by returns of improperly addressed communications. Business-reply cards constitute a check on lists. Some mailing houses keep their lists current by frequent use, but to depend upon freshness and a tailor-made fit a company usually must maintain its own important lists.

Some list houses actually sell lists, while others only rent them

out. The latter will not deliver physical possession of a list, but will address and dispatch the communication.

APPROACH

Letters should be personalized as much as possible in physical appearance and content. Most direct-mail experts will agree that first-class mail more than pays for the extra cost in increased results over second class. By the same token, fill-in letters are more effective when the name, address, and filled-in salutation are indistinguishable from the body type.

Of course, there are campaigns and situations where the very volume of mailing makes it impossible for the budget to stand anything more than a general, mimeographed or printed "Dear Friend" type of broadside communication. In all cases, it is important who signs the letter. The signature should, if possible, be by the person likely to have the most influence on the addressee. While in heavy mass mailings the signature will have to be by signature plate or some other process, it is always more effective if the signature is personally written.

CONTENT OF LETTERS

Appeal, specific application, and instructions for action are vital ingredients. Make-up should be concrete, sincere, persuasive, and vivid. It is worth the trouble to make contents timely and based on coincidence of interest between writer and addressee. A simple writing style that seems in character with the writer is recommended.

The "Rule of Aida" is a simple, easily remembered formula for writing letters which get results by following the successful sequence of *attention, interest, desire, and action*.

It goes like this:

- A. *Attention*—command their attention in the *first sentence*.
- I. *Interest*—arouse their interest, hold it, excite curiosity.
- D. *Desire*—stimulate desire, make them *want it*.
- A. *Action*—close with a clincher which will get action—get them to send checks, fill order blanks, return reply cards, vote a certain way.

OUTWARD FORM AND APPEARANCE

Paper, letterhead, and envelope may be planned to be appealing in color, style, size, and quality. Typography is advocated that looks distinctive as well as dignified. Use of Addressograph instead of

individual addressing saves money but will cut down readership. Printed postal permit in place of stamps will do the same. *Printers' Ink* has said that the color of the stamp influences readership, with purple, blue, red, brown, green, and black pulling in the order named. Even style of folding is important, the standard twice-horizontal folding being best in most cases.

ENCLOSURES

Copy and layout can be designed to attract attention and do an effective job of telling the story. Too many different enclosures will annoy and bewilder the recipient.

Where the message is sufficiently complicated to require detailed explanation which would cause the letter to exceed one page, frequently it is preferable to work out a mailing formula of a one-page letter (the shorter the better) with accompanying enclosure to get over the desired information.

The one-page letter does these jobs: (1) it personalizes; (2) it attracts attention; (3) it contains the imperative—that is, the statement of what the writer wishes the receiver to do. A long letter often will not be read; a short one almost always will be. Sometimes the recipient, even without reading the elaborating enclosure, may follow the admonition contained in the letter. Or the letter may encourage him to read on, whereas a long letter might be too forbidding for him to get into it at all.

CONTINUITY

For a broad direct-mail campaign, continuity in mailing is probably next in importance to accurate mailing lists. It has been estimated that on the basis of 100 per cent for the success of the direct-mail campaign, one mailing will be worth 5 per cent, two mailings 15 per cent, three mailings 40 per cent, four mailings 60 per cent, and five mailings 75 per cent, with six to eight mailings being worth 100 per cent. In case of repeated mailings, intervals should not exceed two weeks for best results. If the mailing is done in a series, earlier letters should be designed to present information, with later ones concentrating more and more on emotion and appeal for action.

TIMING

Letters mailed Monday or Tuesday hit the target in midweek, the best time. Letters mailed late in the week hit the businessman on Friday or Saturday, when he is trying to get away for the week end,

or on Monday when his desk is piled high with the week-end accumulation.

Psychologically, Monday can be a good target date for residential mailings, because then the housewife is back on the job after her week-end interruption, and in a fresh mood which may make her more receptive to direct-mail appeals.

TESTING

Especially in a large mailing, it may be good insurance to try out a letter on a random portion of a group. A test of reasonable size can usually be depended upon to indicate the percentage of return to be expected from a mailing to an entire group.

Testing must be done carefully. For testing a general mailing, names should not be selected individually but at random. Care should be taken to balance the samples; for example, in a political mailing the reaction would be different in the conservative Wilshire District of Los Angeles than in the "liberal" east-side districts. A qualitative sample must be broken down by types of districts and communities and sometimes by economical classification, sex, age, and other criteria.

WRITING TO YOUR CONGRESSMAN

One of the vital techniques of publicity, and especially in political activities, is the writing of personal letters to elected representatives of the national, state, or local government. James C. Ingebretsen, a prominent Los Angeles attorney who has been Washington representative for the Los Angeles Chamber of Commerce and general counsel for the U.S. Chamber of Commerce, gives the following succinct do's and don't's for writing to legislative representatives:

Don't threaten political reprisals. Don't be captious or belligerent. Don't point to broken promises. Don't speak for anyone but yourself. Don't send chain letters or postcards. Don't quote from form letters. Don't try to reduce the stature of your congressman. Don't write only when a favor is sought.

Address congressmen correctly. Write "The Honorable John Doe," followed by "M.C." for Member of Congress, or "U.S.S." for United States Senator, and take trouble to find out who is what.

Be brief. Be factual. Be reasonable. Be specific, citing illustrations, whenever possible, as to effects proposed legislation would have on business and workers in your community.

Letters may be sent either to the senator or congressman from your own state or congressional district or to the senators or congressmen serving on

committees considering proposals in which you are interested, regardless of what state they are from.

Letters or telegrams should be addressed to the Senate or House Office Building, Washington, D.C.

ENCLOSURES—DISTRIBUTION OF SPECIAL PUBLICATIONS

See Chapter IX, "Special Publications," for a description of various enclosures which can be sent out with direct mail.

Several principles should be remembered by the publicist in planning for the distribution of special literature:

1. It usually does not pay to hand out expensive printed pieces at luncheons, dinners, conventions, and other meetings. The people will too often leave them at their places without reading them at all, or take them to their hotel rooms and not bother to carry them home. It is better to encourage people to write for the material, or mail it directly to them at their addresses where it can be studied in a more sober atmosphere and retained in the files.

2. Sometimes the publicist should consider having a costly assemblage of special printed matter delivered in person rather than sent by mail. At other times, the value and importance of the material are emphasized if a messenger service is used instead of the mails. It is one thing to prepare fine literature and another thing to get it read.

3. Sometimes, when mailing an expensive publication or several of them, it is well to *precede* the mailing with a special letter, post card, telegram, or other message, to create a demand for it in the mind of the recipient.

4. If a high-quality piece of literature is being distributed, its effect can be increased if the prospect's name is lettered on the cover page. This gives the prospect a feeling of prestige and increases his inclination to save the piece in his files or even display it where others will see it and pick it up to read it.

5. Frequently, when an expensive publication or set of printed materials is being distributed, some kind of a follow-up is called for. This should be considered in advance of sending the materials, and mechanics of the follow-up should be ready to launch at the appropriate time.

6. A covering letter which is personal and informal will add to the recipient's interest in the enclosed material. The letter should be brief and should explain what the sender wishes the recipient to do about it, if anything. And the letter can be designed to stimulate the recipient actually to read the enclosure.

7. At times it is suitable to suggest that the recipient share the material being sent him either by mailing it on to someone else or passing it around to others, or in other ways giving it greater circulation.

POST CARDS

Post cards—quick and easy to prepare, quick and easy for the recipient to absorb, economical to mail—constitute an effective adaptation of direct mail to reach large numbers of people with a message that can be punched home in a paragraph.

In some cases jumbo cards can be used, of any size up to $8\frac{1}{2} \times 11$ inch, letterhead size. The jumbo card is more spectacular, attracts more attention, allows more space for punching home a message, and costs no more to mail.

In many campaigns, large numbers of individuals can be stimulated to sign and then send post cards to their own friends and contacts. Such cards are called "Dear Friend cards." This personal touch has more influence with the recipient than would a communication from a stranger.

A real advantage of post cards is that, because they are so easy to prepare, they are a convenient method of enlisting patrons to do personal advertising for an organization—giving it a personal touch with their individual endorsements.

The post card is a small medium, but it can set off a big repercussion.

In Paris, Illinois, a postal bombshell to herald the coming visit of film star Dorothy Lamour and a variety revue, under the auspices of the Paris Exchange Club, read: "Darling: Don't forget our date at 8 P.M. October 28. Dorothy."

One suspicious wife kicked out her picture window in an argument with her victim-husband, while another went running for a divorce. The club idea man had gone through the telephone book and mailed cards to every third man listed. Scores of husbands came home from "a hard day at the office" to be confronted with the chilly question, "Who is Dorothy?"

The wife of a locomotive engineer ran to the yards to flag down her husband's train and demand to know whether he was seeing his first wife, whose name, by chance, was Dorothy!

When one wife rushed to her attorney to discuss a divorce, the lawyer looked at her card, then calmed her down by informing her that he had received one, too.

PICTURE POST CARDS

Picture post cards publicize an attraction on one side, and on the other side provide space for addressing and a personal message. Many restaurants, hotels, and resorts provide free mailing to encourage the dispatch of more of these cards.

Colored post cards range in attractiveness from one-color scenic themes to multicolored pictures of great beauty. They require a good basic photo for good results. Prices and details can be obtained from a good printer.

TELEGRAMS

Telegrams, while not actually a form of mail, are the same type of communication. They command more attention than any other type of direct mail, but at a much higher price per person reached. Their big virtues are that they go fast, and they command attention. Sometimes a batch of them sent to people in the same city at a special rate will be economical and at the same time command immediate interest that can be aroused by no other means. They are an especially good medium to call people to important meetings on short notice.

One big advantage of telegrams, which in some situations compensates for their greater cost, is that there is no production problem. A publicist can scrawl a message on a piece of paper and telephone it to Western Union with a list of recipients, and the telegraph company does all the processing. When an emergency message must be gotten out fast, the time saved in production and processing can be as important an item as time saved in transmission.

MEMORANDA

The memorandum is a form similar to the letter. It is less formal and personal. It is a sort of general bulletin form suitable for broadcasting a message by direct mail to a small, select list of "insiders," giving them confidential information or instructions about how to proceed on a program. It is also a form for making a written record or clarification of information.

Memoranda are more suitable for exchange of written information *within* an organization, while letters are used more for exchanges with *outside* sources. People should not get careless in writing memoranda, as they put ideas on paper which can sometimes be given unexpected and embarrassing outside circulation.

BANK CHECKS

A bank-check format for carrying a message is frequently used as a direct-mail device. It is effective because it has color and, also, almost anybody will look a second time at a bank check to determine whether it might perhaps be a bona fide check made out to him. An excellent example of the use of this device in direct mail was employed in a campaign for re-election of Harold K. Levering, one of the leaders of the California State Assembly. Copy on Mr. Levering's bank check was as follows:

Upper left, in boxes as it might appear on the ballot, was lettered:

Re-Elect
HAROLD K. LEVERING
Member California Assembly

To the right, where the bank's name might appear, was:

Participating
"DIVIDEND"
For Good Government

Spread across the face of the check was

CREDIT—Dollars in your pocket . . . in tax savings \$\$\$\$\$

Mr. Levering's facsimile signature was in the lower right-hand corner. Space was provided for a name and address, to show through the window envelope in which the bank check was mailed. Printed broadside across the left end of the check was the following:

NOT TRANSFERABLE

This Tax-saving, Good Government Dividend, only for the tax-conscious voters of the 60th California Assembly District

Mr. Levering used the back of this political literature to present a photograph of himself and more publicity in his behalf.

When bank checks are used, they should be printed on colored bank-check-type stock, and in every possible way should resemble an actual check.

The use of this medium will frequently be more effective when window envelopes are used. These are more expensive, but a check looks like a check, and a person seeing one staring him in the face through a window envelope is likely to open it and give it personal attention. This is particularly true if the budget will stand first-class mail for such communications.

This medium, when used by retail or commercial houses to help sell a product by indicating a "saving," sometimes irritates the recipient. It is often used in this respect as a circulation gimmick by magazines. The medium has been employed so often for such purposes that its effect has been watered down; however, its use in a case like Mr. Levering's, where money is not being solicited on any basis, can be quite effective.

POSTAGE METER

At little or no extra cost, thousands of people can be reached by creating a special message die for stamping mass mailings with postage meters. Sometimes in public-service and charity drives, hundreds of companies can be induced to donate the use of their postage-meter machines for this type of communication. The problem is to prevail upon organizations which use postage-meter machines to create a cut putting over the message being publicized. For drives in the public interest, such as Red Cross, Community Chest, March of Dimes, and the like, a postage-meter manufacturer will usually make available a list of clients. For example, the Red Cross may work up a letter to go to all clients, address Red Cross envelopes from the postage-meter company's list, and send out the letters urging the individual client to buy a cut publicizing Red Cross from the postage-meter-machine company. For mass use of this medium in such drives, it is desirable first to contact the postage-meter company, which will outline the steps to be followed.

Pitney-Bowes, Inc., Stamford, Connecticut, the largest manufacturer of such postage meters, will usually cooperate with public-service campaigns by making a list of its clients available and otherwise helping to develop the use of this medium.

XI

OUTDOOR MEDIA

PROBABLY the oldest publicizing medium in history is the outdoor medium, which telegraphs a brief message via signs. This medium dates back to prehistoric times, when signs and messages were carved on the walls of caves, and on stones and trees. "Outdoor" was used long before the art of printing was devised—even before the ability to communicate by voice, other than the utterance of a few incoherent sounds, was developed. This medium is even now a large, successful, and important means of communication in areas like rural China and Mexico, where other modern media of advertising and publicity may be relatively undeveloped.

Reputable outdoor-advertising concerns make every effort to maintain attractive signs, often landscaped and decorated to contribute to rather than detract from the appearance of the surrounding area. By their endeavor to protect scenic sections of rural roadsides from inappropriate commercial use and to preserve areas with recreational or historical value, outdoor-advertising companies have followed a public relations policy that makes their medium of greater value to their clients.

For public relations purposes, outdoor advertising has a strong reminder value. It helps spur to direct action. To get the best results, it is necessary to present outdoor advertising in few words and distinct outlines. The story must be told at a glance because the passing motorist or even the pedestrian for whom it is prepared will have only a fleeting moment to absorb the message.

The leading types of outdoor or sign advertising are the following:

Poster panels, in which the poster is pasted up on a prominent signboard or the wall of a building for a given period of time, accounting for about 80 to 85 per cent of the outdoor advertising industry's revenue. The most effective and widely used size is the 24-sheet, while the 7-sheet, A-board and one-sheet are also widely applied. Publicists wishing to use any of these media should arrange to do so through outdoor-advertising companies, which will sell the space upon which the signs can be displayed or will provide the manpower to post them on fences and the sides of buildings where that is appropriate and legal. There are many places where it is not legal.

Painted signs on barns, fences, and walls are widely used in this country today, and also are applied in some foreign countries where the more modern forms of advertising are little known. For example, in Mexico during the campaign of Adolfo Ruiz Cortines for president, his name was painted in whitewash on buildings, barns, adobe walls, trees, and any natural or constructed object which would form a background for the painting. One could see throughout the country of Mexico simply the name "Cortines," or the full name spelled out, or the initials A.R.C. Whereas in Mexico substantial numbers of people undoubtedly had no radio or television sets, subscribed to no newspapers, and could not read mail if they received it, the constant repetition of the Cortines name by the ancient and simple process of whitewashing it on flat surfaces throughout the country made everybody in the country conscious of this candidate. He was elected.

Painted bulletins can be described as a more modern and elaborate form of the simple sign described above. The message is painted on a rented board itself, rather than printed on paper and pasted on the board. This is more attractive, more permanent, and more expensive than posting paper.

Electric "spectacular" displays are painted bulletins which include electrical and sometimes animated features added to the painting. This is the most dramatic and expensive of the types of basic outdoor advertising. Every advertising man knows that what moves attracts more attention than that which stands still. An example would be a painting of a cigar with the tip going on and off, or coffee being poured with steam rising from the cup. Some elaborate ones have actually included trains in motion and other forms of movement which attract attention. Such displays are featured in great profusion at Times Square in New York, and Wilshire and Hollywood Boulevards in Los Angeles. In such

locations, where swarms of people come out at night and appear in great numbers until well into the night hours, these colorful displays are considered to justify the huge cost of maintaining them.

Skywriting consists of airplanes roaring through the sky, spelling out a message with white smoke. It is quite an ephemeral form of advertising, expensive, and has lost its novelty. It is used chiefly where great outdoor crowds are assembled, as over a beach or park.

Blimps: The most effective application of this form of advertising comes in warm weather, at locations where great assemblages of people are outdoors, such as big fairs, beaches, baseball games, and other occasions that involve large outdoor assemblies.

A variation of the skywriting technique is to have an airplane or blimp pull a large net with solid lettering across the sky.

Another form is to have a blimp or airplane going through the sky at night with a lighted message that can be seen in the world below. This brings to mind the story of a blimp that was advertising the General Petroleum Corporation in the Hollywood Hills of California. The advertisement consisted of a huge illuminated Pegasus, the winged horse—symbol of Mobilgas, the General Petroleum product—which appeared to be galloping through the sky. It happened that a small, intimate cocktail party was being given at a home high in the hills, and the blimp came near the large picture window of this house. All that could be seen at a quick glance was a huge red horse galloping across the heavens. One of the ladies present suddenly looked out the window, saw this frightening spectre, and screamed "Help! That horse . . ." as she threw her Martini, glass and all, up into the air.

It is believed that she hasn't forgotten about Mobilgas to this day!

This variation of "skywriting" technique is sometimes accompanied by sound effects to intensify the medium. The sound can be in the form of repeated remarks or loud music.

Balloons: Still another variation of the sky-writing technique is the use of balloons to carry a message. One form is the release of large quantities of small balloons which create attention by peppering the air; another form is the release of larger balloons which after reaching a certain altitude will burst and scatter printed messages through the air. Balloons are used frequently in the latter respect during time of war, when they can be sent up and carried by the prevailing winds into enemy territory, thereby spreading thousands or hundreds of thousands of small leaflets to the population. The Crusade for Freedom used this device in a promotion

called "The Winds of Freedom," which resulted in the distribution of messages of democracy behind the Iron Curtain when there was no other way of getting the information to the people of the unfortunate Russian satellite countries.

Sound trucks are really portable public-address systems surrounded by signs. Either a speaker or a recording is sent along with a sound truck, to send the message out to all within hearing distance. This is a device frequently used in political campaigns. Part of the technique is to decorate the truck. Decorations often include large signs which themselves carry a message that reaches the eye while the ear is assailed with the message that goes over the sound apparatus.

A variation of the sound truck is the use of equipment to convey a message from an airplane, a blimp, or other airborne vehicle. Sometimes this technique is expanded to include the dragging through the air of a lettered message.

XII

DISPLAY

A VARIATION of the outdoor-advertising technique is the indoor display mounted in show windows, street windows, in booths, and in interiors where large groups of people congregate.

Displays include two- and three-dimensional media such as exhibits, plant and equipment models, mounted 24-sheet indoor posters, photographic presentations, and other graphic means of idea presentation.

A well-prepared display unit can take advantage of the three dimensions of color, light, and sound to show in still or animated form the basic theme idea. Displays should be made up so that all of their components focus attention on a central theme which will quickly convey an idea with supporting information in simplified form requiring a minimum of the observer's time for the impression. Display presentation must be brief, logical and sincere.

In preparing a display, the first step is to determine the basic premise. Then a detailed study should be made of the contributing elements to be included, with careful attention as to how their correlation will be worked out in the actual display. In the advance planning, attention should be given to the benefits and results anticipated for the people who will view the material.

Displays are set up to motivate the viewer to action. They should be gauged to focus public attention on a single point. In a series of displays, each single one should drive home a single idea.

Such displays should be carefully timed with other promotional activities, including press, radio, television, and outdoor advertising.

A large number of window displays in different places in a community creates an atmosphere of urgency, and spurs the reaction that the entire community is behind the project. Hence, in important community drives, a solid effect can be obtained by generating a number of these displays.

A display should not be crowded with too many details cluttering up the central idea. It is better to offer a simple conception that can be grasped at a glance. The effective display lures the eye with some device that helps tell a story while retaining the unity of a good poster. The purpose of a display is the same as a poster or outdoor-advertising panel—to excite, not to instruct.

A display should fit the character of other displays in the same building or the same block, or even the same general area. Color harmony and harmony of component materials are desirable.

Displays should be planned and arranged well in advance because stores and other organizations featuring them usually set their schedules long ahead of time to coordinate with their merchandising drives.

Organizations using displays include drug, grocery, barber and beauty shops, hotels, banks, jewelry stores, women's and men's clothiers, five-and-ten-cent stores, utility offices, and department stores. Usually department stores prepare their own exhibits, but the publicist must be prepared in most other cases to furnish all or much of the exhibit material, and sometimes even to install it himself.

The publicist who plans to use the display medium on a large scale should either have a display expert on his staff or employ the services of a company specializing in this medium.

The leading types of display are:

1. Simplest is the *poster*. Posters vary in size from 11 x 14 to 14 x 22 inches with a graphic illustrated message, the copy usually being no more than a few words or a slogan. Most of these are on cardboard so they will not easily bend or fold. Their production is usually in two to four colors. They are designed for display on bulletin boards or in public places such as telephone poles, store windows, or counters. There are a variety of forms of this medium, for example, the counter card with easel for display on counters and the soft sheet, made of paper rather than cardboard and suitable for suspending from the middle of a room or pinning to curtains or walls.

Posters of all kinds for display from counters, in store windows, in meeting halls, in schools and offices, in lobbies, and in many

other places constitute an indoor sign medium widely used in special promotions. To be effective, a poster must be a "quickie." It must convey a challenge—be more than a picture. And it should project an idea so reasonable that it rings true. It suggests action by implication rather than by words. The basic idea, design, color, and beauty have a tremendous part in the success of any poster—and correct timing will make it longer remembered.

2. Large photographic *blowups* and *cutouts*.

3. Displays of *models*, *figures*, and *mannikins*—and materials with captions.

4. The *outdoor display*. Here we have the same problem as in outdoor advertising: "Tell it. Tell it simply. Tell it briefly." The reason for this is that the outdoor display must make a quick impact on traffic as it passes by. The types of outdoor display include:

A. The fixed display, which must have familiarity of symbol and sharpness of design to register quickly.

B. The moving display, which usually involves floats or decorated trucks or vehicles carrying costumed figures.

C. The exhibit, which includes both material display and living personnel to wait on the passing public, explain the content of the display, and sell the merchandise. The exhibit must combine showmanship with salesmanship.

5. *Window stickers* are a small variation of the poster. They usually carry a symbol or design and brief copy to attract attention. They can be displayed either in stationary locations, such as store windows, shops, or the windows of homes, or they can be put in the windows of automobiles. To be effective, they must be distributed in large numbers to give an impression of unanimity and mass support for the cause.

6. The *bumper strip* is a related but more elaborate and expensive type of individualized display advertising. It is a cardboard placard, usually 15 x 4 inches, which is lashed onto or pasted on the bumper of an automobile to publicize a cause or a candidate. Bumper strips are not effective unless they are distributed in such quantity that they give the feeling of mass support.

There are two major forms of bumper strips, one being the large cardboard strip wired or stapled on a bumper, and the other a new development with phosphorescent lettering on an adhesive backing.

7. *Lapel buttons* make small moving billboards out of human beings. They label a person as a supporter, hence create a feeling of power and mass endorsement if enough people are wearing them.

They stir up curiosity and questions and lead to discussions that give the wearer the opportunity to make statements in behalf of the candidate or cause. They are an excellent medium for use in publicizing political candidates.

8. *Bulletin boards* in plants and other areas frequented by large numbers of employees or members of an organization are a useful central location for the accumulation of such flat displays as posters and special messages.

Bulletin boards have a strong "habit value" when located at places where employees or other constant audiences gather regularly. The best locations are those where every employee, no matter where he or she may work, will be exposed to the board at one time or another in the course of every day. It is undesirable to locate them near time clocks, because people are usually in a hurry both going and coming. It is a mistake to locate them in places where employees must stand in line to get into the cafeteria, because an employee has a more receptive mind after, rather than before, a meal.

A suggested formula by which to judge material considered for bulletin-board presentation is (1) that it attract attention, (2) that it be of general interest, and (3) that it arouse some kind of desire or lead to action. Bulletin boards constitute a good medium for reminders, special messages, and official announcements.

Bulletin boards should be big enough to accommodate good poster displays, special messages, letters from the president, and sometimes private messages. It is better that the bulletin board be covered with glass and locked in, to prevent the private display of unauthorized messages, including some posted, from time to time, by practical jokers along obscene or otherwise undesirable lines.

9. *Symbols* are objects or designs which carry instantaneous meaning. They are effective tools of mass mobilization and propaganda. To a nation its flag, its national anthem, and its great men are all symbols. Chevrolet's blue plate and Plymouth's sailing vessel are established commercial symbols. The swastika was universally known and feared as the symbol of Nazi Germany, while the hammer-and-sickle symbol is the equally well-known mark of the U.S.S.R. John Bull for England, Uncle Sam for the United States, Marianne for France, and a huge black bear for Russia are also symbols. These accepted tokens carry instantaneous impact and are universally recognized. Universality of recognition is the criterion of any good symbol. Symbols are eloquent tools of expression and are used repeatedly as media of publicity and propaganda.

XIII

PERSONS AS PUBLICITY MEDIA

EVERY individual who works for a company, a trade association or other organization, or who officially represents such an organization is in effect a publicity medium for (or against) that organization.

Every time an employee answers the phone or a receptionist greets a visitor or any employee meets an outside individual while on duty—and often while not on duty—that employee is for the time being a public relations representative of his organization. He will convey information and, sometimes more important, he will make an impression, good or bad. He will either tend, in such an individual encounter, to make a friend, to make no impression at all, or to irritate.

Every such employee contact with the outside world is a publicity operation because it communicates information to the public.

Since thousands or, in many cases, millions of such impressions are made over the course of time, there is every reason for an organization to take great pains that the impact of these great numbers of personal contacts be made cumulatively as favorable and as constructive as possible.

Many companies devote a great deal of trouble, attention, and money to encouraging their employees to be friendly ambassadors of good will. The New York Central Railroad is outstanding in this respect. It has published a number of booklets, including a bright pamphlet entitled *Company Manners—How and Why of Keeping Old Friends and Gaining New Ones*. This booklet urges the em-

ployee to put himself in the other fellow's shoes. In stressing courtesy, it has such bright headlines as the following:

Between Ourselves, Courtesy Counts!
Making Fun Doesn't make Friends!
Knocks Never Boost a Knocker!
Praise Pays Two Ways!
Buck-Passers Get By-Passed!
Act with Tact!
Back Talk Backfires!
There Are No Fool Questions!
Politics Are Poison.
Delays Seem Like Dallying.
Breaking in Is a Bad Break.
Beware of Broadcasting!
Watch Your Slangage!
Little Words That Do a Big Job

These tips speak for themselves in the informal booklet illustrated with colored cartoons, saying that *each* employee is a potential carrier of good will or ill will for the New York Central System.

THE TELEPHONE AS A PUBLICITY DEVICE

A telephone call can be more effective than a letter as a last-minute reminder or an incitement to action. The telephone is good for persuading someone to do something he ought to do, but might prefer not to—such as attending a meeting. A person can dodge a letter more easily than the personal commitment of a telephone conversation. However, both parties will often find it advisable to put in writing, to seal a telephone agreement, a technical or monetary commitment. Putting it in writing buttresses the frailties of human memory and helps to ensure against misunderstanding.

The secret of success in large-scale telephone campaigning is to obtain reliable telephoners—people with pleasing telephone personalities and the persistence to keep after each number until they actually reach the proper party and drive the message home.

Maximum effectiveness is obtained in a telephone drive when every prospect is reached over the telephone by a *personal acquaintance*.

The Bell Telephone System has published several booklets about telephone courtesy which will be helpful to anyone using the phone as a contact device. The telephone being an instrument of human contact, courtesy and tact in its use are important in winning the understanding and goodwill of the person on the receiving end.

The telephone personality of an organization and its employees is a vital aspect of its relations with the entire community, with many different publics, and with every individual contacted by telephone.

Employees may be trained to answer promptly and clearly, and to arrange for the phone to be answered in the absence of the person who usually responds. Thoughtful employees will leave word as to the approximate time of their return. If they are out a good deal of the time, they will check in often to pick up and return their calls.

It is courteous to let the other party hang up first.

It is irritating to be transferred from one person to another. It is good policy to avoid this if the person originally called can possibly take care of the caller.

Good will can be won by people in business if they answer their own telephones when possible. It is the worst kind of telephone manners for a secretary to ask every caller, "Who's this? What firm are you with? What is the call about? Couldn't I have someone else help you?"

The story is told of a regional-trade-association executive whose salary was raised from twelve to twenty thousand dollars a year because of the spectacular success of his public relations program. This boost sufficiently impressed the executive that he instructed his secretary to constitute herself as a barrier to people trying to reach him over the telephone. A major national trade association decided to hire a permanent president, and sent a committee that tried for some time to get past the executive's secretary. She refused to let them reach her boss without an explanation of their business. Because they declined to explain to her that they wished to offer him \$75,000 to take a new job, they sought elsewhere to make their appointment.

A glaring telephone discourtesy is to have a secretary put a call through and then hold up the party being telephoned because the caller has become tied up with something else. It is better for business people to make their own calls.

The president of a major corporation fired his public relations man because the president was made to wait after he had been telephoned. The president said, "Obviously he is a poor public relations man if he treats *anybody* that way on the telephone."

To elaborate on proper handling of the telephone, New York Central System, again in its booklet *Company Manners*, has an excellent and vivid treatment of this subject. It advises:

1. "Answer promptly and pleasantly."
2. "Why be a man of mystery?" Don't answer by saying "hello" or "yes" but announce your identity: "New York Central Baggage Room, John Doe speaking."
3. "Distance doesn't make hearts grow fonder!" Speak directly into the mouthpiece.
4. "Ydoncha Tryferra Berthonna Twoten? Seezier." Slurred words, dropped syllables, are doubly difficult to understand on the telephone. Time and again, they lead to misunderstandings that take hours to correct, and many have serious consequences. Speak clearly and slowly.
5. "Avoid the Vanishing Act." Try never to leave a caller hanging on the line. If you must go away to get information he wants, say how long, and stick to it. Better still, take his name and number and offer to call back. (Oh, yes, and then do it!)
6. "To get it right, write it down." Don't depend on memory, but make notes covering important information taken down on the telephone.
7. "All righty, sister! Nope! Yes! You said it!" Using slang, or saying "Lady" . . . "Sister" . . . "Mister" . . . "Brother" . . . are all good ways to lose friends and influence people to use some other form of transportation. If caller's name is known, use it. Anyone appreciates this courtesy. Otherwise, say "Sir" or "Madam."
8. "The art of hanging up." If you have been prompt, attentive, clear, courteous and pleasant all the way through a telephone talk, then don't spoil it all at the end. Say "Goodbye" in your pleasantest voice. And to be sure the caller has finished, let him say "Goodbye" first.

The use of telephones by employees is so important to modern business that a firm called Boyce Morgan and Associates in Washington, D.C., has established itself as a consultant on direct-mail and telephone selling. It gets out a series of *Better Business by Telephone* bulletins which reach clients on the 10th and 25th of each month. These bulletins provide ideas on selling by telephone and correcting faults in telephone presentation.

Another publication of this service is called *Fone Talks*, which are brief memos to employees, giving them specific tips on handling problems they encounter by telephone. Clients are, in addition, given access to a consultation service and a library of information on the specialized subjects of telephoning. Morgan and Associates estimate that more than 160 million telephone calls are made by American business every working day.

SPEAKERS' BUREAUS

Organization of persons into speakers' bureaus to serve by speaking before organizations is one of the oldest, and still one of the most effective, ways of getting a story told.

The speakers' bureau is a painstaking medium because in this case the medium actually is a person and an organization of persons instead of a newspaper, magazine, or motion-picture film. Other media can be *produced* and *distributed* through technical processes, but a speaker must be born. Since so few of them are, it is sometimes necessary to take the second-best course, and *make* him. It is a long and arduous process to end up with a good speaker who knows his subject, can answer questions, and may be relied upon to get to meetings on time and cover them properly.

If this is difficult with one person, the operation of a speakers' bureau involves doing it with a number of persons! In a way, a speakers' bureau represents a big gamble by the publicist, in that with other media he has control of production and distribution—but after the speaker is chosen and dispatched, everything is up to him, and the publicist can do nothing but pray.

There is a tremendous volume of detail work involved in recruiting speakers, scheduling meetings, preparing the speakers to tell the story and handle questions and answers skillfully. This last takes some doing in controversial campaigns. Hecklers can present embarrassing questions and make effective efforts to trip or trap a speaker. An error by a speaker in the wrong place at the wrong time can be dangerous and damaging to an entire campaign.

In operating a speakers' bureau, there are such uncontrollable dangers as that of a speaker being late or missing his appointment. When this happens—and unfortunately it does!—it is possible to make a lot of people angry.

Yet a speakers' bureau is an effective medium of publicity. The human speaker projects the publicity story before a live audience which concentrates its attention on the subject matter during his speech for the good reason that it cannot politely escape. Usually the members of the audience came in the first place because they were interested. If the speaking material and the speakers' ability have the power of compulsion, the speakers' bureau—which is one of the oldest of mass-publicity methods—can be one of the most effective.

In addition to the actual on-the-spot impact of every speech, the publicist can gain the attendant publicity value of prior announcements, spot coverage in the press, follow-up publicity in publications of the audience's organization, and direct mail.

In campaigns or major publicity programs, the speakers' bureau volume may justify the engagement of a full-time speakers' bureau

manager, whose duties will be to build and operate the speakers' bureau. The steps are as follows:

1. Develop a file of research data and publish a speaker's manual summarizing the information. This should include questions and answers.

2. Break the subject matter into a list of topics based on objectives of the campaign and material available. As an illustration of what a thorough and excellent job can be done in this respect, the E. I. du Pont de Nemours Company public relations department issues a *Facts Book* to all members of the company's speakers' bureau. This comes in loose-leaf form and is broken down topically. From time to time new inserts are mailed to each speaker, with instructions to throw away the old material and place the new in proper location in the *Facts Book*. Thus every speaker is kept current with all developments. The material is broken down in such a way that he will be able to organize his material quickly and efficiently and have it up to date.

3. Prepare printed material in advance for speakers to take with them and distribute at meetings.

The above three preliminaries should be accomplished before the work of recruiting and training speakers, and then scheduling them, begins.

4. Mobilize and train speakers. Choose men and women who speak well, and if possible who already know the subject. The better known the speakers are in advance, the more effective will be their job of putting the story across. Speakers should be brought together in one or a number of training sessions to review the subject thoroughly and go over all possible questions and answers in practice.

5. Build a complete biographical file about each speaker for use in publicity and in scheduling.

6. Formulate a list of organizations to which speakers can be offered. Contact the organizations by direct mail, telephone, or other means, offering the speakers. Create a form—usually a 3 x 5 card—that can quickly be filled in to handle requests. This will provide blanks for such information as name of organization, name of program chairman, person to contact, publicity chairman, time and location of speech, and other data. From this card, necessary information can be supplied to the speaker, confirmation can be sent to the right people, and publicity can be prepared. Promptly fill all requests.

7. Follow through with advance and spot-coverage publicity to all local newspapers and radio stations, house publications and trade publications, and other available outlets. Make specific arrangements with the audience organization as to who is going to handle the different publicity details, and then be sure that the details are executed. Remember that any time a person makes a speech to a group of people it is news, and therefore justifies the effort to have it properly covered.

8. Follow through afterward for audience reaction, dropping poor speakers and moving the good ones up on the list for more frequent use.

NOTES ON SPEAKING

The publicity man himself is often called upon to speak. He must sometimes be chairman of committee meetings and at other times talk to different committees to which he is responsible. Since he should know more about the subject than most other people, on many occasions it will be important for him to undertake key speaking assignments. Without necessarily being an orator, the skilled, versatile publicist knows how to say enough, and not too much, in simple language. The publicist who cannot get up and say his piece, leaving a message clearly in the minds of his audience, is urged to take speech courses and learn how to do so.

Although it is better for a speaker to talk spontaneously or use notes, if he must read his talk because of limitations as a speaker or because of the danger of being misquoted on a delicate subject, the following points will make the reading better received:

1. Do not apologize for reading.
2. Read slowly and loudly, avoid monotone, and pause from time to time for variation.
3. Sometimes relief devices are helpful, such as looking away from the speech and repeating an important point in spontaneous words, or asking a question as if the audience were expected to answer.

The point is to inject vitality into the talk, to make it more than a perfunctory reading.

Television has made an important contribution to reading speeches, the teleprompter. This device flashes the pages of a talk in front of the speaker at a tempo regulated by him. Practice with this machine can enable a reading speaker to appear to be speaking extemporaneously.

TRAINING SPEAKERS

The publicity executive is frequently called upon to help train or advise speakers. Standard Oil Company of New Jersey distributed to its speakers a booklet entitled *Mr. Chairman . . . Distinguished Guests . . .* which emphasized that reading of talks should be avoided where possible. It made these suggestions to those who do read, either because they feel more comfortable that way or because they are delivering a technical or "policy" paper:

- Memorize opening sentences, the whole first page if possible.
- Talk in a conversational style.
- In repeating important points, vary the approach.
- Vitalize the speech with personal references.
- Jumbo type for the script facilitates reading.
- Every page should be ended with a full sentence, preferably a full paragraph.
- Use expression in reading.
- Use gestures, and vary them.
- Rehearse before a mirror.

CARE AND FEEDING OF SPEAKERS

When the publicist or his client organization is the host to a speaker, there is an obligation to pay every courtesy to the guest. What are the speaker's travel preferences, his ticket and reservation needs? Have arrangements been made to meet him and take him to his hotel? Is someone following up with a letter thanking the speaker? Have precautions been taken to avoid cluttering up the speaker's time with overlong preliminaries such as announcements, committee reports, and trivial speeches? It is equally important to avoid introducing the after-dinner speaker so soon that he must compete with waiters juggling dishes.

On one occasion a nationally famous speaker was scheduled to address an association banquet. The minutes turned into hours as one local dignitary after another loaded the smoke-filled room with salvos of junior-grade oratory. Finally, everybody in the room except the speaker of honor had been heard from, and he was given the benefit of a bombastic ten-minute introduction. By this time both the audience and the speaker were pretty tired. The speaker of the day said, "Mr. Chairman and gentlemen: We have now all had our vocal exercises and it is time to go home and go to bed. The next time you summon a busy man to bring you a message,

I suggest you make sure it is on an occasion when you have time to listen to him. Good night, gentlemen."

RECORDINGS

Sometimes when it is important for a certain man to bring a message to a group and he cannot be present, or when his message should be brought to a number of groups and he cannot cover them all in person, his speech can be recorded and played back to the audiences. At other times, a talk emanating from a studio can be "piped" right into a meeting room and played directly to the audience. A number of clubs are using this technique to have news broadcasts directly from radio studios piped into their meeting rooms.

PUBLIC-ADDRESS SYSTEM

The public-address system is an important detail to be set up for all meetings that are held in big-enough rooms and before large-enough audiences that many speakers might be inaudible without this device.

A public-address system can be installed in huge auditoriums and even in outdoor coliseums so that as many as 100,000 persons or more will be able to hear what is said.

WORD OF MOUTH

Word-of-mouth publicity can spread faster than smallpox, and it is much harder to inoculate against. If the subject and content are right, it can burst into spontaneous combustion as an entire forest might suddenly explode into a devastating conflagration. Through word of mouth, information may spread with extreme speed and spontaneity if the subject is basically close to the emotions of people. Feelings rather than thoughts usually take wing on word-of-mouth publicity.

Word of mouth is possibly the most subtle of publicity tools. It is the hardest to control. Its manipulation isn't subject to cut-and-dried mechanics, as is the case with so many publicity media and instruments. The important thing is to present subject matter of such interest as to prompt people to repeat it to others.

The things that stimulate word-of-mouth circulation are (1) a dramatic and successful event or product, (2) a spectacular publicity or advertising campaign, (3) a good catchword or slogan, (4) capitalizing on a mass trend, (5) an event which everybody knows about

or which affects everybody's life, and (6) an event or situation with automatic appeal to the emotions.

Word-of-mouth publicity in the commercial world can be a most effective form of endorsement. When a man comments to his neighbor that he likes his Ford or Chrysler or Buick, it can often have a far more potent effect than the finest paid advertising campaign.

All other forms of publicity and advertising contribute momentum to word of mouth. Anything which brings a subject to the attention of people may result in their talking about it. When a subject becomes a topic for conversation, word-of-mouth publicity is under way. A firm interested in building up a word-of-mouth campaign should encourage conversation about itself or its subject among employees, dealers, stockholders, customers, and the general public. The more educational material, indoctrination activity, and general publicity treatment given to a subject or product, the more word of mouth is likely to result.

RUMOR

There is a negative and destructive variation of word of mouth which is called rumor, or whispering campaigns. Publicity men should be familiar with this potentially explosive and difficult-to-control form of publicity. Rumor tends to be more of a spontaneous phenomenon of human nature than a planned operation, although frequently it is deliberately "planted." The publicist should know how to control rumors as well as how to generate them.

Rumor, the doxy daughter of thought plus emotion, is the scape-grace of publicity media. Like a loose woman (and even named "Dame Rumor"), rumor is part fact and part fancy, unreliable but fascinating, unpredictable but impressive to those she meets.

Rumors are "planted" in various ways. A campaign manager can instruct all his lieutenants to spread a tale. A publicity story may be launched as a "rumor starter." Another method is to tell a "secret" to a "spreader." Sometimes "planters" or corps of planters will be sent into public places like bars, elevators, and streetcars to spread a rumor to strangers.

Since a rumor is "unofficial" in character, and never carries a tracer or any identification, it often becomes a tool of the unscrupulous. Rumors cannot be made the basis for libel suits, direct retaliation, or forthright and factual replies. Rumors are like germs carrying a deadly disease, stealing quietly through the air, doing their work on a level and to a degree extremely difficult to cope

with by ordinary means. They have also been compared with torpedoes which plow quietly and lethally through the murky depths of the sea to strike their prey without warning.

Rumors are used by some companies in the most violent form of economic warfare, and have long been major weapons of politics, war, and international intrigue.

It has been said that once a rumor gets under way and the unseen volunteers start carrying it, there is no stopping the spread of the whisper. A really hot rumor can multiply into millions of repetitions in a short time. It can cross international borders, barriers of language, immense distances, and other obstacles sometimes almost with the speed of sound.

According to the Answer Man in *Coronet* magazine, "If you heard a bit of gossip and repeated it to two persons within fifteen minutes, if they each repeated it to two others within fifteen minutes—and so on and on—it would take only seven hours and forty-five minutes for everybody in the world to be informed."

Basic types of rumor are:

Wishful-thinking rumors—The type of rumor that starts stock markets soaring and diving, gold rushes, and real-estate booms driving and plunging. Premature hints that a war is ending are of this category.

Horror rumors—Wartime atrocity stories are a good example.

Bigotry rumors—Those based on racial and religious or other prejudices, or calculated to arouse the passion of hate.

Phenomena rumors—Secret weapons, flying saucers in the sky, fairy tales, ancient dragons, have been subjects of such rumors. "Tall tales" of wondrous impossible exploits of figures like Paul Bunyan are typical.

Sex rumors—It is said that whenever men without women gather, the conversation is about money or sex. Sex being the universal drive and compelling topic of fascination it is, exaggerated tales concerning it, particularly in abnormal or scandalous applications, spread like pollen on the wind.

Lies—Deliberate lies are a form of rumor and of communication with brutal power in politics, war, and other fields of competition. Hitler used this weapon, placing his emphasis on the spoken word as more effective than the written word because its direct impact on people left no room for individual interpretation. He wrote:

The great mass of a people is . . . composed . . . of human beings who are inclined toward doubts and uncertainty. . . . The people, in an over-

whelming majority, are so feminine in their nature and attitude that their activities and thoughts are motivated less by sober considerations than by feeling and sentiment.

This principle of "tell a lie again and again and again, and it will pass as truth" was expounded by Edouard Drumont back in 1785:

... offer it boldly as the truth, you will be refuted; ignore all criticism, but repeat the same lie with more boldness again; you will be criticized anew; do not answer them; and then repeat what you have said before in a tone of utmost assurance. Do not tire of following this procedure; and in spite of all the clamors of your adversaries, your impudence will make the lie pass as the truth.

Application of the lie technique in war was illustrated by the German practice during the "phony war" period preceding the 1940 blitz through western France. Postcards or notes were written to soldiers, signed "A Friend" and telling them that their wives or girl friends were being untrue to them.

An example of a rumor which benefited a company was the case of Philip Morris, which some time ago did much of its business on the campuses of the various colleges, and maintained a representative on many campuses. The rumor was started that if a person lifted up the stamp on the top of a package of Philip Morris cigarettes, he would see a number; if the number were a certain one, the person would win \$5,000. This stimulated sale of many packages of cigarettes!

The successful rumor is basically a short story with an emotionally stirring plot which is familiar, simple, sexy, direct, striking, humorous, or exaggerated. A rumor will stand up better and travel with greater speed and force if it can be attributed to an authoritative source which makes it seem legitimate and acceptable.

The most effective rumors are those which win acceptance by people.

If there is any defense against rumors and the damage they can do society, it probably lies in more extensive education and a greater feeling of security on the part of the people. Many times a person who spreads a rumor "leads from weakness" and gets a certain reassurance and emotional titillation in the act of giving distribution to one of these provocative little shafts.

There are ways of coping with rumors. Sometimes organizations suffering from these poisoned verbal darts either in the commercial or political field will go so far as to hire "rumor detectives" to ap-

pear in public places and other scenes of dissemination and attempt to get wind of potentially dangerous rumors to the end of spiking them by factual information.

When a dangerous rumor is detected, the best technique is to trace it doggedly until the generating source becomes apparent and spike it by a public announcement of the truth. For example, in the early part of World War II, when the Red Cross was getting into high gear with its blood program, rumors were constantly cropping up to the effect that our boys had to pay \$50 for a pint of blood, or, in the South, that "Negro blood is being put into white people," and similar damaging whispers. Tracing down the rumors revealed that in almost every case they had definitely come from subversive groups. Red Cross went to the highest level and arranged for President Roosevelt to underscore, on a national radio program, the vital and basic importance of the blood program. The President insisted forthrightly that all of these rumors were unfounded and urged people who heard such rumors to report them immediately, with their source, to the FBI. This effectively stopped the rumors.

Building a backfire to a rumor in another instance resulted in a humorous situation. A motion-picture producer was asked for a raise by his assistant. When refused the raise, the assistant sought and obtained a job from a rival producer. He promised if he were given the job with the desired salary, to give the second producer all of the secrets of the first. Of course the first producer realized what was going on, so at the Brown Derby (a popular Hollywood meeting place where trade rumors fly with the wings of Mercury), when people in the trade commiserated with him about his misfortune in losing his assistant, he explained in confidence that he had deliberately planted the assistant: what was actually happening was that the assistant was reporting his rival's secrets to *him*. It didn't take long for the rival to hear of this through the rumor factory, and in short order the assistant was *hors de combat*.

Frequently in important political campaigns rumors about the alleged "poor health" of a candidate are given widespread circulation. This often backfires, creating sympathy and admiration for the candidate in question, and winning rather than losing votes for him. Such was the case in 1932, when Franklin D. Roosevelt, because of having suffered from paralysis, was rumored to be unable to stand up under the rigors of the Presidency. The rumor merely created sympathy and emphasized Roosevelt's courage in overcoming such a handicap.

It is true that rumors are often mysterious, always unidentified or deceitful, frequently destructive, sometimes vicious, and seldom commendable ways of spreading information.

A publicity man should understand them; know how to use them if he must; know how to cope with them if they become a threat. The rumor is certainly one of the most devastating weapons in the human communication of information. It is the Mata Hari of the media. The professional publicist, like the football coach, must understand both the offense and the defense in the use of these mean little missiles which, however much they may be morally condemned, are like all of the indisputable facts of life—they are here, we must live with them, we must learn to adjust to them.

XIV

EDUCATION

The basis of all civilization is the handing down of information and knowledge from the older to the younger generation; teaching youth the way of life developed through the experience of parents and ancestors. All countries practice it; some in less degree than we, and some, nefariously we think. But that it is our most potent tool for the advancement of civilization, there is no denying.—*Stet*, "The house magazine for house magazine editors," edited by K. C. Pratt for the Champion Paper and Fibre Co.

Give me a child until he is aged ten, and he is ours for life, Hitler is reported to have said. Many of the great political systems of history have based their long-range policy on *recruiting* and *training* the young.

Education is one of the most vital concerns of any organization which has an eye to the future—to its own future, and to the future of the American enterprise system. It is equally the concern of left-wing and other subversive elements, which have proved themselves dangerously adept at "infiltrating" our education processes to poison the wells of the future.

At any given time several dozen million future purchasers and voters are "going to school" below college grade somewhere in the United States. They will buy the products and decide the issues in growing degree during the following two generations.

The schools are willing to cooperate. The teachers are hungry for help. The schools constitute a good medium to tell an organiza-

tion's story, *if* good training aids and research materials are furnished, *if* the program does not involve too open an effort to commercialize, and *if* the effort is conducted along the lines of sound educational approach.

American Iron and Steel Institute, in an excellent study, outlined these advantages for concentrating publicity effort into school channels:

1. It gives young people of the locality good background, helpful to them when they become employees in the future.
2. The company will be competing with other companies for the best young people as future employees and, later, executives. Effective work with schools helps the company in this competition.
3. Boys and girls who go into other lines of work are laying the foundation for their basic lifetime attitudes about the company.
4. Teachers welcome the opportunity to learn more about local economic enterprises, and the more they know the better work they can do in establishing constructive attitudes among students.
5. Misinformed or deliberate propaganda about the company may be aimed at the school system by other sources. Best way to counteract this is by supplying factual, informative materials to teachers.

There are many ways to "tell the story" via schools. Most useful ways include:

1. Company personnel and executives can serve on school boards and committees, become active in PTAs, back constructive programs to improve education, and engage in part-time teaching (especially at night).
2. Companies can help with library programs in such ways as furnishing good books that teach desired materials, helping with funds, and providing promotional aids to encourage greater student readership.
3. Guest teachers and lecturers expert in phases of subjects being taught are usually welcomed.
4. Films, booklets, publications, and demonstrations add drama to classroom work.
5. Field trips and plant tours sponsored by a company vivify classwork and provide memorable, dramatic highlights of the educational program.
6. Scholarships to outstanding students have long been an activity of many companies and entire industries. Today's tendency is to tie fewer and fewer strings to such awards and broaden the scope of the studies into such fields as journalism, law, and medicine in

order to make even greater contributions to the common, community good.

7. Company-sponsored donations of time, money, equipment, facilities, and trophies to improve local school extracurricular activity, be it athletics, debate, or other work, win favorable attention of the entire student body so benefited.

8. Another recommended company educational contribution is sponsorship of local units of such activities as Junior Achievement, a movement for establishment of individual business enterprises by ambitious young people of high-school age, and Science Clubs of America. There are several thousand such clubs with members engaged in scientific projects, usually with the help and guidance of a sponsor who works hand-in-glove with local high-school science teachers. These programs often directly encourage and help prepare students for employment in industry.

9. Special events such as "Industry Day" can be sponsored especially for schools. They can be tied in with special school events as features of community-wide occasions. For example, in Los Angeles, Invest in America Week traditionally includes a tour of the Los Angeles Stock Exchange by 100 specially designated students. They are entertained at a luncheon in the Stock Exchange Club and told about the role of investment in our economy by W. G. Paul, president of the Exchange.

An outstanding example of special events built around the schools applied by many cities is Boys' Day, observed in thousands of communities throughout the country. Selected young men occupy for one day the offices of mayor, fire chief, police chief, editor of the newspaper, manager of the radio station, and presidents of various companies. The boys may be feted at a community luncheon or dinner. During the day, each boy is taught how his honorary job works the year around.

In an excellent study of the use by industry of opportunities for telling their story through education in the schools, Hill and Knowlton's department of educational research published a booklet entitled *Education and Industry Cooperate*.

Its findings are important to any publicist considering this problem.

Schools welcome cooperation of industry, but materials must be good. Good materials fit the school curricula. The best materials offer the students an experience that is at the same time adventurous, enriching, aesthetic, authentic, and "sharing" (making the student feel he is a part of the community).

The publicist in charge of such a program, and his company, should comprehend the problems and progress of modern education. Advance planning of these programs in education should be worked out with teachers and educational leaders, and constant effort should be made to improve the techniques.

Prize and essay contests are declining in favor, while audio-visual aids, radio, and television are increasing. Field trips have a high rating, too.

Educational materials produced by industry should be carefully distributed to make sure they reach the right place and are given full use. Educators can help screen, develop, and distribute materials. Indiscriminate distribution causes costly waste and can make industry seem profligate with money in the eyes of teachers.

Westinghouse Electric & Manufacturing Co. publishes a catalogue entitled *Teaching Aids*, which includes a complete order blank that can be dropped in the mail to summon whatever materials a teacher may desire. The catalogue lists and describes the various booklets, charts and posters, motion pictures, slide films, rural education and home economics aids, and other timely publications it believes may be of interest to educators. Also described in the catalogue is the company's "Annual Science Talent Search" and other scholarship awards, conceived to stimulate and reward interest in science by young people.

American Education Press, Inc., of Columbus, Ohio, offers a service of producing and distributing industrial information to school teachers and students. Five of its largest customers—Standard Oil (N.J.), Firestone, International Wool, Tea Bureau, and Association of American Railroads—have distributed almost ten million booklets for school study.

Offering the advantage of widespread acceptance by teachers and school administrators, AEP maintains a staff of specialists who prepare information suitable to specific grades. They write all material, and the client checks only for accuracy. Cost varies with such factors as stock, illustrations, and size of booklets, but an average is approximately \$40,000 for preparing, printing, and distributing half a million copies.

Companies which go in for this kind of publicity should publicize it to the educational world. Numerous magazines in the field of education offer effective "carriers" to teachers of information about materials and services. Some commercial publications perform a service in giving information on such materials. Displays at gatherings of educators, plus direct announcements to school systems,

should also be used. Personal distribution is costly, slow, ponderous, and sometimes seems to involve an element of pressure on the schools. Educators resent any effort to go over their heads, to conceal sources of sponsorship, or use any other type of coercion.

One of the outstanding company programs in the field of education is that of Standard Oil Company of California. It reaches 100,000 teachers and two and a half million students in some 13,000 schools. It has won awards from the National Educational Association, Ohio State, and the University of Georgia.

Keyed to factual and noncommercial material with a public-service approach, the program includes a radio program of classical music, distribution of transcripts of this program, publications and visual aids to interpret the oil industry, college scholarships, and seminars for educators.

Two full-time traveling school representatives are assigned to the program. A portfolio describing the company's educational services is distributed to teacher-training institutions, presenting samples of available educational material and describing the school program.

ECONOMIC EDUCATION

In addition to programs to interpret modern American business in the classroom, many companies and industries have developed programs of "economic education" beamed at the general public, or to specific publics.

A national organization has organized effective programs of this kind in many states. It is the Joint Council on Economic Education, New York City. The council invites interested publicists and company executives to write to it for information on new developments or for help in planning workshops and in-service programs, and for resource materials, teaching guides, and workshop fellowships for teachers.

On the Council's board of trustees are several top leaders of labor and education, in addition to industrial executives.

Three planks of the Council's objectives include (1) preparing teachers for leadership in improving economic education; (2) promoting greater business, labor, and farm-organization support of economic education; and (3) coordinating research and developing materials in cooperation with schools and colleges to improve methods and tools.

Typical of the effectiveness of economic education are the many investment courses sponsored by individual brokers, the Investment

Brokers of America, and local stock exchanges. Their purpose is to teach American adults the facts about investment in equity ownership of American business. Background is the immense desire of people to learn, plus almost unbelievable ignorance and misconception of this basic fundamental of our economy.

The Los Angeles Stock Exchange has worked out a program, in collaboration with the adult-education section of the local schools, which in its first three years attracted 10,000 students. It is considered to be one of the most popular subjects in the entire adult-education curriculum. Where most subjects suffer a falling-off of students as the courses progress, the investment courses usually sustain and sometimes increase attendance. Effective speakers are secured, subject matter is carefully planned, plenty of time for questions and answers is allowed, and exquisite care is taken to avoid any misrepresentation or high pressure. These are not courses in how to get rich quick. They teach thousands how equity financing helps make the enterprise economy tick.

Junior Achievement, Inc., a nonprofit organization with headquarters in New York City and branches in major American cities, does a job of encouraging children, mostly of high-school age, to form corporate enterprises based on the regular corporation pattern. The junior corporations actually work, through every stage from raising the money, selling stock, making products, publicity and advertising, sales, and disbursement of dividends. Through this program millions of youngsters have *learned by doing* how the American economy works.

The publicity possibilities of this medium are enormous, and information and help in starting something can be had from headquarters in New York.

XV

PUBLIC RELATIONS ADVERTISING

PUBLIC relations or institutional advertising is the use of advertising to sell an idea, as compared with commercial advertising to sell a product. It has been called "paid publicity." At first, during World War II, when there were too few products to satisfy the demand and, in some cases, no commercial products at all where a company had completely converted to the manufacture of war goods, it became the principal way for advertisers to keep their names before the public. The publicity value of public relations advertising has been so soundly established that this medium has been growing rapidly as a permanent major technique of publicity.

The author conducted jointly with *Tide* a survey of public relations, which was reported in the magazine's pages. The four organizations most frequently mentioned as having the best public relations programs were General Motors, American Telephone and Telegraph, American Red Cross, and the Association of American Railroads. Each of these organizations has been a heavy commercial advertiser, and has paid increasing attention through the years to public relations advertising. GM and A.T.&T. devoted practically all of their wartime advertising budgets to such advertising. Red Cross public relations advertising, mostly contributed by American business through the War Advertising Council, both nationally and in communities, was credited with a tremendous assist in contributing to the success of the organization's heavy wartime program. The Association of American Railroads was one of the early

leaders in demonstrating the power of public relations advertising to improve public opinion toward an entire industry. The AAR has spent more than a million dollars a year for many years in this program.

The tendency is growing for business organizations to consider a public relations advertising budget at the same time the product advertising budget is being made up.

This is sound, but in the management's thinking institutional advertising should be bracketed with other public relations functions and not with advertising aimed at sales.

To reach maximum effectiveness, the institutional advertising must be planned as a vital part of the company's over-all public relations program, not as a last-minute expedient to handle a situation after it has arisen. The latter is what is called "fire-department advertising." Fire-department public relations may be important in a crisis, but the best public relations is fire *prevention*.

The first premise of public relations advertising, equally applicable to commercial advertising, is that "it should never be used to sell what isn't there." In other words, "truth in advertising" applies to *all* advertising. Institutional advertising tells facts; it doesn't peddle innuendoes or misrepresentations. It is not whitewash. Favorable *action* comes before favorable *advertising*; neither will do the job alone.

Public relations advertising is used to create and maintain better public understanding of (1) the company—its policies, plans, and contribution to social advancement; (2) the industry; and (3) the economic system of which both are a part.

The American Iron and Steel Institute, in an excellent brochure entitled *Institutional Advertising* prepared by Hill and Knowlton, advises that in institutional advertising the emphasis must be on the facts, not on the floss. Remember to:

1. Be frank, fair and honest.
2. Tell your story directly to an individual in his own language, not necessarily yours.
3. Don't talk up or down to anyone.
4. Use simple, unvarnished words and facts, so that every housewife in the community will both understand and believe what you have to say.
5. Tell one story at a time. Don't overload your copy.
6. Use figures sparingly—and only when illustrated by simple, everyday examples.

Subjects which can be used in public relations advertising include:

Annual reports	Facts about company organization
Announcement of dividends	Facts about management
Social usages of products	Awards and honors
Profit and loss	Production facilities
Employees and payrolls	Facts about customers
How the income dollar is distributed	Fan mail
Who are stockholders	Success stories
Facts about labor relations	Socially constructive practices
History of the company	Legislation
	Future plans

Advertising, whether it be product advertising or idea advertising, does a better job if each individual advertisement is based on effective presentation of one idea without trying to embody an entire campaign. If the subject is a complicated one, use a series of ads. Repetition will get the point over.

Sometimes a simple cartoon or an effective piece of art packs more wallop than the finest literature. One-syllable words are more effective than long words because more people understand them and they make a greater impact.

Carl Byoir, a nationally known public relations counselor who has developed millions of dollars worth of paid public relations advertising, wrote that there is a tradition in advertising:

... that you cannot get people to read a lot of small type. I think you can. I think you can put ten times as much in those ads that would be educational and you could put it in six-point type if you make it good enough. If we use this advertising space and use whatever amount of space is necessary to tell the story fully and completely, instead of assuming that we can make somebody believe something by a simple declarative statement, they will believe it.

In planning and preparing public relations advertising, these principles should be remembered:

1. Be certain the message is clear-cut, honest, unequivocal, and capable of attracting the support of the group at which it is aimed.
2. Select media carefully to reach the desired audience.
3. How the story is presented is as important as what is told. Plan the type of ad best suited to achieve the effect desired. Some objectives are better served by the use of numerous illustrations, others by a single cartoon, others with an illustrated text, others by the use of a great deal of white space, and still others by straight text composed of a well-written presentation of the case.

4. Usually it is wise to employ the services of an advertising agency to achieve highest technical excellence in such matters as art, typography, and layout; to present the objective, policy, and subject matter decided upon by the publicity men involved.

5. Don't expect immediate or overwhelming results from public relations advertising. It may be directed toward public attitudes which have been built up by years of no information, or misinformation.

PLANT-CITY ADVERTISING

"Grass roots" advertising in the city where the plant is takes the story to the worker and to his neighbors. This advertising is made direct and folksy in character. It helps to overcome the curse of bigness and distantness. Too often "big business" tends to run over the emotions and the nervous systems of individuals. Big business, too, is human, and needs to convey its humanness to people. A way to do this is to reduce the story to the common denominator, to the individual company, to the individual plant, to the individual community, to the individual—the worker, the stockholder, the customer, and the citizen.

Paid advertising in the plant-city newspaper and radio outlets is helpful in accomplishing this humanization. Such advertising carries real weight if it is backed by sound basic policies, is part of a living public relations program, and is couched in copy that is human and understandable.

In recent years, antipublicity letters have been circulated by some press associations and by their member editors. This is a natural, if severe, reaction against publicity copy with little news value, sent to editors in bales by publicity men who want to plead their case in the free news columns of newspapers.

This emphasizes the importance of effort by a publicity man to understand the difference between legitimate news and legitimate advertising. The publicist who makes this effort will be contributing a service to the press, to industry, and to the publicity profession. Advertising should be used to convey messages that do not have a legitimate place in the news columns. Some institutional advertising conveys information that has news value, and frequently public relations advertising is used to emphasize material which also appears in the news columns.

Plant-city advertising can be done either by the individual company or in collaboration with other companies. Such advertising

may be aimed simply to state facts and win understanding of them, or to amplify or correct opinion on a particular issue.

Some of the things that can best be stressed in grass-roots institutional advertising include:

How much payroll money the company pours into the community.

Other money the company spends in the community.

Participation of the company in community activities.

Importance of employees' work.

How much investment money the company brings into the community from elsewhere.

What the company pays in taxes.

"Local boy makes good" ads.

Company opportunities for advancement.

Health, safety, comfortable working conditions.

Opportunities for new employees.

Industrial and human relations.

Importance to the community and to employees of company growth.

Equitable distribution of company income.

How the company serves the interests of employees, communities, stockholders, and consumers.

Plant-city advertising builds up the company to its employees and the community. It builds up the employee in his neighbor's mind and in his own mind. Nothing so encourages pride in an employee as general approval of his company by his friends and neighbors.

EMERGENCY ADVERTISING

Sometimes, in the case of an emergency created by natural causes, a company will use emergency advertising to avoid hysteria and rebuild employee and community morale until the crisis passes. The use of advertising by Monsanto Chemical Company at the time of the Texas City disaster was a masterful example.

The most important and delicate use of emergency advertising comes under strike conditions. A strategic weakness of business public relations has been that too often it has a defensive philosophy. It is too often a fire-department project whipped up to meet an emergency after the emergency has arisen. Business has not been forward enough about selling itself, about building such a good offense that the defense will take care of itself.

Strike advertising has been called fire-department advertising

because, while such advertising can be an effective help when the crisis has come, too often it is drafted to do a job which would have cost quite a bit less with an intelligent program accomplished somewhat earlier. If the strike does come, the advertising may best be based on simple statements of fact by the company. Most effective treatment is objective, fair expression free of hysteria—free of “I accuse.”

Strike advertising is controversial advertising. It differs greatly from product advertising, which merely sells goods by praising their qualities. It differs from ordinary public relations advertising, which strives to create good will in a crisis-free atmosphere. The strike advertising competes against ideas, the clamorous voices of editors and writers and politicians and labor oracles, and the basic force of personal self-interest aroused in all men by a fundamental and emotion-stirring issue like prices or wages.

Strike advertising is emotional advertising. It is economic warfare.

It has a dual objective: to hasten the end of the strike, and to strengthen the company from the long-range point of view. Simply showing that the company is right and the union wrong will not discharge this function. Heated argument and vigorous assertions might prove a point at the expense of leaving a residue of resentment.

By using an oblique assault—that is, an indirect approach tempered with reasonableness—the company may win good will and even gain more customers while making the best it can of the strike situation. The conduct of a single company in crisis time, when nerves are taut and the incentive exists to go overboard, will either strengthen or weaken the public relations case of all business.

A superb example of effective use of this type of advertising was presented by the Southern California Edison Company in dealing with a strike situation. The ad was addressed “To The Public Served By Southern California Edison Company.” The first part of the ad consisted of a copy of a letter sent by W. C. Mullendore, president of the company, to all employees. The letter made it clear that “The purpose of this letter is to remove once and for all any doubt or fear that the present management of this Company will ever consent to the imposition upon you of compulsory Union membership.” It later stated unequivocally that “THAT WHICH IS DEMANDED IS WRONG AND THE USE OF FORCE AND VIOLENCE (THE UNCONTROLLABLE POWER OF A STRIKE), TO GET IT, MAKES IT DOUBLY WRONG.”

In pointing out that the purpose of the strike, the imposition of compulsory union membership on all employees, was not acceptable

either to the management or the majority of employees, Mr. Mullendore wrote further:

BUT ALWAYS THERE COMES A TIME WHEN TO YIELD FURTHER IS TO SURRENDER. IN OUR OPINION, THIS IS SUCH A TIME. HERE IS WHERE WE MUST TAKE A STAND. WE CANNOT AND WE WILL NOT SELL OUT THE LOYAL, HARD-WORKING, CONSCIENTIOUS PUBLIC SERVANTS WHO WORK WITH US IN THIS COMPANY, AND WHO ARE NOW WORKING LONG, ARDUOUS AND VERY TIRING HOURS TO KEEP SERVICE GOING, WHILE THEY ARE SAYING TO MANAGEMENT: "HOLD THAT LINE: DO NOT SELL US OUT TO THIS LITTLE GROUP OF IRRESPONSIBLE UNION LEADERS." OUR ANSWER, WE REPEAT, IS, "WE CANNOT AND WE WILL NOT DO SO."

The letter concluded:

This is not heroics. This is not a grandstand play. This is simple common sense and "square-dealing"—a stand taken by men who will, I assure you, never give in to these men in face of these threats, and now, speaking for myself only, I will further assure you that I will resign my position as President of this Company before I will give my consent. In other words, if the consent of the President of this Company is required in order to impose compulsory Union membership upon the employees of the Company, that consent if *it is ever obtained* will be obtained from some President other than the undersigned.

The ad then addressed itself to the reading public:

SO WILL YOU STAND UP AND BE COUNTED? For many years now, the American people have felt the menace to their liberty from the demands of the advancing and encroaching powerful leaders of pressure groups. Most of us have deplored this rise of naked power in the hands of irresponsible and reckless men. We have declaimed against it; and repeatedly through these years, many of us, seeing the burdens of rising taxes and other costs and the loss of freedom and opportunity for our children, have said: "WHAT CAN WE DO? IF ONLY WE HAD A CHANCE TO STAND UP AND BE COUNTED AGAINST THIS TREND OF AFFAIRS!"

Well, customers of the Edison Company, here is a chance. If you want to help prevent the transfer of still more control over your electric service to such reckless and irresponsible men as those who are now threatening your health, welfare and safety, you can let us know that you support the Management of the Edison Company in their opposition to the imposition of compulsory union membership on those who are now loyally performing arduous work through long hours in attempting to maintain this vital electric service for you, over the opposition of these union leaders who are trying to interrupt it. It is your problem quite as much as it is that of this Company which serves you.

The Southern California Edison Company's advertising in this strike situation, and the policy it interpreted to the public, achieved plaudits from the press and many elements of the community. It

resulted in a substantial volume of favorable mail. Mr. Mullendore took an unequivocal stand in favor of the "right to work" of his company's people and set it forth in clear, challenging, forthright language.

The result was a double victory by the company. It won the strike and it won the respect of the community because Edison had the right on its side, and the company effectively told its story.

Another excellent example of strike advertising was applied by General Electric. One ad read: "TO GENERAL ELECTRIC WORKERS ON STRIKE. Your GE Life Insurance Plan Will Be Kept in Force for Your Protection." Carrying the issue to the entire community, another ad said: "THE BUTCHER—THE BAKER—THE BARBER—ALL HAVE A STAKE IN GE." The ad was signed, "GENERAL ELECTRIC, AN IMPORTANT PART OF BRIDGEPORT."

The advertisement drove home the fact that "\$44,700 vanishes every day, due to the strike at GE" and showed that the loss affected the lives of very citizen in every *other* business in the community.

A series of ads known as the "intellectual series" brought home other thoughts in a sober, objective manner to establish the company's case without bearing down on the strikers or the unions. A typical one read:

AN HONEST DAY'S WORK FOR AN HONEST DAY'S PAY.

There is only one way that counts when it comes to getting higher wages . . . and that way is by increasing productivity. For in the long run it is on the basis of production that all wages are paid. Increased productivity does not mean longer or harder work, but rather more efficient work. An honest day's work for an honest day's pay is the only safe way through which further wage increases can be made and by which everyone will benefit without fear of inflation. Because idle men and idle machines do not increase a nation's wealth, we continue to say: "Nothing can be gained by striking that could not be gained by remaining at work."

The campaign had three objectives: to show the importance of GE to the community, to show the disastrous effect of strikes on the community, and to show the interrelationship of jobs, wages, and prices. The campaign was *not* an apparent effort to break the strike. The campaign did not go on the defensive by yielding to the sometimes strong temptation to reply to some of the accusations made by union leaders.

A policy was followed of complete, honest, and full presentation of facts, whether or not they hurt the company.

The result was that, when the strike ended, the workers had no bitterness toward the company, and a feeling of good will existed

in the community. A moderate, fair policy of telling the truth counteracted the union tactics of assailing the management.

North American Aviation used a unique institutional advertising strategy to counteract a strike. Daily it ran two-column-by-six-inch ads which read:

WAGES LOST
By the Employees
Who Have Not Returned to Work
in the
UAW-CIO
strike
at
North American Aviation
through Friday, October 30
\$3,525,192
All Employee Gates Are Open

Every day the millions lost in payrolls increased, and the simple little messages needed the consciousness of all employees of the company as well as employees of other Southern California aircraft installations. One effect was that during the strike employees of other local aircraft plants, although rejecting company offers, confounded union leadership by voting against spreading the strike. It cost the workers too much!

THE ADVERTISING COUNCIL

Organized public relations advertising, with important contributions by the advertising profession itself, has become a major phenomenon, directed by the Advertising Council. This is a group which includes representatives from advertising agencies, media of advertising, and buyers of advertising to give their united support to worth-while national causes. It is a volunteer, private, nonprofit organization which uses advertising in the public service to help secure public understanding and public action on important national problems. The Council is frequently cited as an outstanding example that businesses concern themselves with the public welfare.

The Council develops campaigns on such subjects as atomic-bomb tests, Red Cross, Community Chest, "Get Out The Vote" drives, economic education, better schools, Crusade for Freedom, forest-fire prevention, stop accidents, sale of United States Savings Bonds, cooperation with the Armed Forces, and other causes of general public interest.

Chapters of the Advertising Council have been organized to

assist in worth-while local campaigns. New projects which may qualify for the support of this organization may be submitted to its public-policy committee.

Backing of the Advertising Council places tremendously powerful support behind any cause. Some of the best brains in the advertising business devote themselves to helping in the production of advertising materials, printed matter, and campaign plans. The time and facilities of many major media are donated to the chosen causes. Technical assistance and counsel are made available.

The prestige of Advertising Council support attracts recognition and additional support from other sources. The entire arrangement adds up to a generous public service by the advertising profession and business generally to worth-while causes, and it is a form of "organized public relations advertising" for nationally important movements.

XVI

THE TWO BASIC TOOLS OF PUBLICITY

THERE are two simple, fundamental tools for use in publicity or any other expressions of human ideas. No communication is possible from one man to another, or from one man to many, without the use of one or both of these two basic tools. The tools are words and illustrations. Words are the accepted designations of specific ideas. Illustrations constitute visualization of ideas and word combinations.

WORDS

Words are the difference between man and beast. And they are the bullets of publicity.

They are used, by the hundred of thousands, in the writing of books. By the thousands in the writing of scripts, telecasts, bulletins, booklets, magazine pieces. By the hundreds in the writing of news stories, speeches, folders, and letters. And by the twos and threes and tens in the production of outdoor advertising, slogans, spot announcements.

Man lives by ideas, and words are the pieces of which ideas are built. Words can poison, words can heal. Words start and fight wars, words make peace. Words lead men to the pinnacles of good, and words plunge men to the nadir of evil.

Words, more than dollars, are the true measure of the expanse of publicity, and of a man's or organization's capacity to create publicity. For every word takes *space* to print and *time* to utter. And there is a limit to the space and time that will be given to a publicity man, or that he can buy. So, as the embattled soldier

must make every bullet count and wait until he sees "the whites of their eyes," every publicist must employ skill and timing to make *every word count*—and his ability to do this is the basic measure of performance.

The *writer* is an *architect* with words. He directs the placement, word upon word, to build his structure of ideas (be it a book, pamphlet, newspaper story, radio script, or whatever), just as the architect directs the placement of bricks and other building materials to build his structure.

The top publicity executive is a master craftsman with words. He should be able to write well, above all other qualifications. He should be able to write more ably than any craftsman who works for him. The success of the enterprises he directs will depend more than anything else upon his ability to choose words, shape them, place them, organize them, and issue them—in written or spoken communication.

For publicity is built upon ideas, and ideas and all human thoughts are combinations of words.

Words alone will not do the job. They must be related to action. Words come first. They guide and organize action. But they must be accompanied by action and geared into action. An illustration is the troubles suffered by American business in "selling" the free-enterprise system to the American people.

The shortcomings of the great "free-enterprise campaign" are accounted for by two things. *One* is the use sometimes of the wrong words and wrong combinations of words—the communication is faulty, sometimes obscure, sometimes overdone. *Two*—words alone will not do the job. Words are grains of cement that help bring people together by getting them through to each other, but people themselves must *do* something; in this case, they must *participate*.

A citizen will not gain as much feeling for "free enterprise" by being subjected to a deluge of words as he will gain by owning some stock in a corporation and receiving dividend checks.

First things first—let him own the stock, receive the dividend checks, and *then* the words will have more meaning to him. He is then participating, and he *desires* to understand. But the words must not be abstract preachments, they must be dramatic explanations of where dividend checks come from. Dividend checks are like babies; there is a great deal of mystery about where they come from. When the source and its attractions are understood, people are quite likely to want to get in on such a good thing.

Corporations are learning that the effect of words is so basic a matter as name of the company has publicity impact. Hence New

York Curb Exchange was changed to American Stock Exchange, leading wags to suggest that the New York Stock Exchange, the world's biggest, might consider changing to International Stock Exchange.

Radio Corporation of America and Standard Oil Company are excellent names. On the other hand, Socony Vacuum is a less appealing name than that of its subsidiary, General Petroleum.

A few recent changes, in the interest of sprucing up old names, have included:

Electric Boat Company, into General Dynamics Corp.
 Worthington Pump and Machinery Corp., into Worthington Corp.
 American Type Founders, Inc., into Daystrom, Inc.
 The Paraffine Companies, Inc., into Pabco Products, Inc.
 American Rolling Mill Co., into Armco Steel Corp.
 Pennsylvania-Central Airlines, Inc., into Capital Airlines, Inc.
 Chicago Flexible Shaft Co., into Sunbeam Corp.

G. M. Loeb, the E. F. Hutton & Co. investment expert, writes in his book, *The Battle for Investment Survival*, "I find that even the name of a stock, which obviously has nothing to do with theoretical values, is an important factor in securing or losing public favor. I am certain in my own mind that certain bull speculations of 1929 would have been impossible under different names, and likewise an unpopular name will greatly decrease the price the public will pay for actually good value."

TECHNIQUES OF WORD MANIPULATION

Human beings tend to be influenced by *emotion* more than by *thoughts*.

Words are carriers of *both* thoughts and emotions.

Master techniques of using words to arouse and influence emotions have been given certain names accepted by practitioners of publicity and propaganda:

Glittering generality—Association of a product, idea, candidate, or other subject with a "virtue word." This is designed to encourage people to accept and approve a thing without thinking about the facts. Such words include "democracy," "free enterprise," "motherhood," and "Christianity." Everybody is (officially) *against* sin and *for* virtue.

The glittering generality is sometimes used in reverse to achieve humor, as "Why is it that all of the best things in life seem to be either illegal, immoral, or fattening?"

Euphemism—Attempt to suggest desirable qualities for a situation

that may be undesirable, useless, painful, or detestable. For example, the Nazis covered up their official encouragement of sexual license with the euphemism *Kraft durch Freude* (Strength Through Joy).

Loaded word—Such words as “crackpot” or “screwball” for the holder of views contrary to ours, or “economic royalist” for capitalists, or “money changers of Wall Street” for securities brokers. A left-winger was once excoriated in a campaign as a “Charley McCarthy of the Kremlin.” Proponents of big government spending have been called “tax eaters,” “give-away boys,” and “do-gooders.” Communist journalism excels in use of loaded words, and any edition of its American mouthpieces, the *Daily Worker* or *People’s World*, will furnish a gallery of glaring examples.

Slanting is the use of implied judgments injected by the use of certain adjectives, “color” words, and innuendoes to influence the reader’s opinion. An example:

His ties looked as if he had the habit of eating eggs for breakfast, and his hair looked as if he had been running his hands through it. His suits appeared always to have been freshly pulled out of an overpacked suitcase.

Name-calling is the use of a bad label to cause automatic rejection of an idea without consideration of evidence. Calling bureaucrats “tax eaters” and social-welfare proponents “do-gooders” are examples. “Nazi,” “Communist,” “Reds,” are others.

Testimonials consist in putting words into the mouths of important people to endorse or commend something. Sometimes a recognized authority is induced to approve something in a field of which he may know little. Most people might not stop to think that an authority in one field is not necessarily competent to pass judgment in another.

Transfer—If a person is said to be a friend of Senator Blank or the President of the United States, or some other well-known personality, it may be assumed that some members of the public will transfer some of the prestige of the celebrity to the relatively obscure “friend.” Another use of the transfer technique is illustrated by the upswing in sales of Kinsey brand of whisky concurrent with widespread publicity for the book *Sexual Behavior in the Human Female* by Dr. Alfred Kinsey. A personal use of the transfer device to “build oneself up” is called “name-dropping.”

“Plain folks”—This device is used to curry public favor for a person by giving the impression that he is “of the common people.” In the American tradition, many politicians have striven to create

the impression, whether or not the facts justify it, that they were born in a log cabin or in the slums. It is a fine thing to rise from a humble origin, but it is *the rising and not the origin* that is commendable. Sometimes a person who becomes a good citizen in spite of the hazard of being born heir to a fortune has done something as hard to do and as commendable as coming up from the bottom. Kissing babies, passing out beer and cigars at picnics, and depicting candidates as being great lovers of fishing are other illustrations of this device of trying to popularize aspirants for office by identifying them with the great mass of the people.

Card-stacking is the ancient technique of presenting only one side of a story. Another word for it is half-truth. Card-stacking involves the assembly of facts or falsehoods, illustrations or distractions, and logical or illogical statements to give the best or worst possible case for a cause. Card-stacking is the basis of efforts to shut off the free press. *The New York Times* observed in 1937: "What is truly vicious is not propaganda but a monopoly of it." It is easy to stack the cards when the other side is never allowed to deal.

Band-wagon is the strategy of creating an impression that a cause enjoys overwhelming popularity. "Everybody does it—so why don't you?" There is a tendency, especially when people are in a crowd, to "go along with the mob." The band-wagon strategy is that of creating the impression that one side will win by a large majority, or will win inevitably. It is based on the idea that undecided voters will often desire to be on the winning side, and it is known that many place great importance on this questionable distinction. Questionable though it is from a logical point of view, there is no debate about the power of the landslide psychology.

Symbols—Repetition of symbols causes a natural expectancy. The appearance of a motor policeman's image in his rear-view mirror causes a motorist to slow down. At the passing of the flag, men stand and remove their hats. An unusually voluptuous feminine figure will cause some men to whistle. The introduction of civil-rights bills causes Southern senators to filibuster.

Many industries and associations have used an outworn technique in their public relations work by overworking sacred-cow symbols. The industrialist screams for "free enterprise" as such. Without amplification, this term is confusing and may lead to a bad reaction from those who do not understand, or confuse the term with the negative concept of "something for nothing." Setting forth facts

(which add up to praise for free enterprise) and amplifying will usually create a stronger and more clear-cut effect.

Unsupported judgment—Sound reporting requires establishing or relating a fact without unsupported judgments. To say: "It is a wonderful airplane" is a loose use of words. *Who* says it is a "wonderful airplane"? And why? "The airplane flew 100,000 miles without an accident" establishes a judgment which may be used effectively in publicity. Advertising men sometimes use the unsupported judgment—subjective, opinionated, and assertive writing—rather than the kind of objective writing required in news reporting.

Inference—It may be inferred that a woman "was happy" without reporting such observations as "her dazzling smile and sparkling eyes and enthusiastic greeting of her friends show her happiness on this occasion." Like the unsupported judgment, the inference is used by those who employ language to control the minds of others. Frequently, "Pretty Miss ———" is prettier in her newspaper publicity than to the naked eye.

Rhetoric—Rhetoric is the general act of saying something important by the use of big words and flourishing speeches. It adds up to demagoguery. We lapse into the emotion desired by the speaker and tend to cease being critical.

Exaggeration—"The Gee Whiz Corporation is the largest of its kind in the world; has many hundreds of installations and many thousands of workers and millions of customers" is an example of an exaggeration used to arouse an emotional feeling about the company.

Metaphor—The metaphor is a strong emotional device, using a word or phrase denoting one object or idea in place of another by way of suggesting the likeness between them. We say that the Ford Motor Company "is a giant" or refer to a "volley of oaths."

Simile—In using a simile, we would say the Ford Motor Company "is like a giant."

Slang is a vital form of emotional expression which stimulates the feelings and enriches the language, making constant use of metaphor and simile. Slang often evolves into conservative language, as the term "gerrymander."

Personification—We make animate things out of objects in using personification, as when we say "the sun smiled on us all day" or "the XYZ corporation beamed on its stockholders with an extra dividend."

Allusion—The allusion is an extremely quick way of expressing

shades of feeling by reference, as when we say, "New Orleans, the modern Corinth" or "São Paulo, the Chicago of Brazil."

Directive language includes commands, pleas, requests, orders. It is designed to make things happen. It also includes the outright assertion incapable of verification but influencing people to join a cause, as "God is on our side." Predictions of future events or statements of fact are directive language, as well as utterances with collective sanction, such as a ritual, the pledge of allegiance, marriage vows, initiations, and even laws themselves.

Directive language stirs up feelings and influences opinion. But it often consists of language incomprehensible to the audience, as the initiation ritual of some organizations. In most cases where this language is used, no one is any better informed or wiser at the end than at the beginning.

Opposite extremes in the most basic use occurs in combat, when there is nothing except oneself and one's opponent. It is the "all is black or white" approach. It is used widely in politics, when everything the opposition does and everything identified with the opposition is condemned and made to seem bad. "My country right or wrong" and "Nazis are abnormal" are examples.

It may be considered as somewhat more intelligent to see things in terms of more than two values—the very good and the very bad—but the use of opposite extremes is an emotional political and propaganda coma into which people quickly lapse.

Hyphen—The hyphen is frequently used to combine words and amplify or enrich their dual meaning, as the term "body-mind" often used in modern medicine. In the early development of the Anglo-Saxon language many such usages evolved to create new "combination words" which would convey more integrated meanings.

Slogan—Sloganeering is the art of coming up with a combination of words that stays with the memory and sells with a snap. The word "slogan" comes from the Gaelic *sluagh* and *ghairm* meaning "army yell."

There is no cut-and-dried formula for creating a slogan. There is a type of mind which can devise good slogans. Many such minds are remuneratively employed in advertising agencies.

The slogan should be short, like a headline. Sometimes it is used as a headline. And sometimes a headline as such graduates into a slogan. The basic differentiation between a slogan and other forms of writing is that a slogan is designed to be repeated again and again, word for word. By repetition it fixes an idea or product in

the public mind. It must have that element of appeal and catchiness that people can memorize easily and refer to automatically when the mental impression comes along which invokes it.

The secret of slogans is repetition. A combination of catchy words, rhythm, and a bright imaginative idea is what makes slogans live. A slogan has a sort of practical down-to-earth staccato pattern which rat-a-tats a subject into the minds of many people, fast. Unless the slogan invites and achieves repetition it is not properly functioning—as a slogan.

The good slogan has the oomph to make a person feel the urge to do something—and it avoids the cliché.

The form of the slogan can be, among others:

Statement of character—"Good to the last drop."

Imperative—"Had enough? Vote Republican."

Admonition—"Never underestimate the power of a woman."

Endorsement—"Ask the man who owns one."

Double entendre—"A good mayor—for a change!"

Claim of superiority—"In Philadelphia . . . nearly everybody reads the *Bulletin*."

Reason why—"From contented cows."

Promise of results—(see a perfume ad).

Play on words—"Time to re-tire."

Summary of features—"so round, so firm, so fully packed."

Prediction—"There's a Ford in your future."

Prestige—"When better cars are built, Buick will build them."

Some slogans do a good job today, boomerang on the beneficiary tomorrow, as Woodrow Wilson's second campaign slogan, "He kept us out of war."

Should the publicist wish to check a commercial slogan for originality, *Printers' Ink* in New York has a file of 8,000 slogans and invites anyone interested to use the service.

IMPROVING THE USE OF WORDS

One succinct word or phrase often will overthrow pages of calculated reasoning. "Rum, Romanism, and Rebellion" stirred an unfavorable public reaction and was used as a boomerang to defeat its creator. Decisive slogans in the 1952 presidential election were "I Like Ike" and "It's Time for a Change."

Suppose the mayor of a city refused to see a delegation of small property owners. The incident might be reported in any one of the following terms, depending upon how the individual reporter

might feel toward the mayor or the delegation—in each case, the use of a single word imparts distinct color to the plain fact:

The mayor	{	firmly	}	refused.
		stubbornly		
		bluntly		
		weakly		
		bravely		
		sourly		
		blithely		
		impatiently		
		hastily		
		shrewdly		
cautiously				
timidly				

Reporters succeeded in making John O'Brien, when he was mayor of New York City, seem a fumbling and incoherent executive by the simple device of reprinting verbatim what he said, without deleting the inaccuracies of grammar which often occur in the extemporaneous speech of the most impeccable of men.

Words telegraph to our emotions. They affect our reactions as surely as a chemical formula. The words "shut up!" will provoke a quite different effect than "Be quiet," which in turn creates a different response from "Please don't say that."

Public relations work involves a constant effort to project the words that will have the desired effect on the emotions, thinking, reactions, and actions of others.

Consider the difference in reaction to calling a female "a lady" or "a dame."

"Earnings" sounds better than "profits." "Public servant" sounds nobler than "politician." "Civic leader" creates a different reaction from "brass hat."

Would a public relations man prefer to call a client "a subsidiary of the so-and-so corporation" or "one of the so-and-so enterprises"?

The Los Angeles Chamber of Commerce changed its Foreign Trade Department to World Trade Department.

The article about the Hiroshima bombing by John Hersey, which took an entire issue of *The New Yorker*, had the distinguishing characteristic of restraint. When he wrote that the skin from the forearm of a victim slipped off "like a glove," the expression was no more complicated than "the sun is shining," but in its simplicity the description had drama and power.

Simplicity is power. A big idea can be smothered in big words

or too many words. An editorial writer in the *Eton College Chronicle* said, "When the Americans say 'Get the hell out of here, right away!' they are using eight words instead of the three needed for 'Go away now!'"

According to reading tests hard, tight writing makes easy reading. There is a tendency today for writing to be shorter and to use more Anglo-Saxon words. It is a healthy trend.

Obscurity of language of attorneys, CPAs, and other professional men is well known, and distressing to ordinary mortals. Perhaps a need for geometric precision in some of the affairs they handle justifies the "ponderosity of technicality" one finds in their expressions.

Most under assault by modern disciples of readability is *governmentese*, appropriately dubbed "gobbledegook" and more lately labeled "bafflegab."

The phenomenon has sometimes been blamed on the miasmic climate of the Potomac Basin. In any event, *governmentese* betrays a mental obscurity and communicative complexity which may help explain why it now seems to require \$70 billion and up in any given year to run the federal government.

Of such stuff is confusion made.

Read any income tax return form and accompanying instruction sheet for an illustration.

There is a crying need for American industry to tell its story in words that will be understood by, as well as express the interests of, the wage earner, the average citizen, and the man who works with his hands. The revelations of the economist—facts and sound thinking—are good and should be known. But the economist, many other specialists, and many executives too often lack the know-how to write for general consumption; it may better be done by the experienced writer able to write for specific audiences.

A good publicity job is basically a good writing job. The publicity man is not expected to create immortal literature and seldom does. He is not doing his work properly, however, unless his writing is clear, precise, and understandable. It should also be inviting. The problem is to get it read—and get it understood.

The writing must be dignified and in good taste. The spelling must be correct. The usage must be proper. The punctuation must be conventional, in keeping with the usage of the time.

The writing of a publicity man should have the same vitality that appears in American speaking. Many Americans who are confident and impressive in conversation become negative and re-

pressed when they take pen in hand. Nothing seems to be as frightening as a blank white page. The publicity man who writes as he talks—forthrightly, conversationally, clearly—will stand a better chance of getting his message across.

One trouble is that too many publicity men do not *think* before they write. What is the intended audience? What is the exact message to be put over? What is the objective of putting over the message? What are the best vehicles for putting it over? Should statistics and figures be used?—remembering that they are the hardest type of message to communicate. (It has been said that “all figures lie, and all liars figure.”)

When a publicity man has thought through these preliminary considerations so that he knows what he is doing, he is then mentally prepared to do an effective writing job.

Business itself, like many of the professions, uses too many technical words not understood by the general public. Some words are not understood, and others have a bad psychological reaction. Such terms as “depreciate,” “free enterprise,” “profit,” “incentive,” “contingencies,” “balance to surplus,” “current liabilities,” “ratios,” “capital,” “amortization,” “depletion,” “funded debt,” and many others are sometimes necessary elements in the language of business, but they may not get the point over to the general public.

It frequently works out that a good qualification for a publicity man is that he not know too much technically about the subject he is handling. The technical expert may be so deeply engrossed with his subject that he cannot free himself to gain the perspective necessary to interpret his subject to the layman. The publicist is a catalyst who interprets the abstruse into the common denominator.

A vital ingredient in the mental equipment of the publicist is the ability to look into a subject about which he himself knows little or nothing, quickly grasp it, and make it intelligible to his fellow men. A publicity man, for example, who knows little about the technicalities and patois of business would have some advantages over a financial expert in the job of interpreting the business world. The financial expert naturally uses the words he has lived with. The publicist steps in and obtains his own understanding of the aspects of finance and conveys them to his audience in terms that both he and they can readily grasp.

The writing publicist takes nothing for granted. He interprets, expands, and enlightens. He relates things to human experience.

The fact that it is the publicity man's duty to make his subject intelligible to the layman does not mean that he should labor

under the discredited concept that the average American has a twelve-year-old mind. He must appeal to the man in overalls as well as the professional man and the member of the intelligentsia. A good maxim for every publicity writer is "never underestimate the intelligence of the public." The publicity writer does not bind himself with technical, didactic, or professorial rules. He does not think in terms of "must do this," "must not say that," or bind himself to sentences of a certain length or to specific types of grammar. He writes as he talks, in a clear, simple, forthright, enlightening fashion. He strives to tell his story so that it will be understood. Readability and understandability are the criteria of his craft.

Simple, direct language is readily understood; complicated language is easily misunderstood. The publicist who is not understood is speaking into a dead microphone.

The most effective writing comes from the heart rather than from the rules. It does not repeat sounds; it speaks thoughts instead. It is not mimicry, it is original expression. It is better to use more active verbs, such as "go," "build," and "do," and pictorial nouns, such as "hammer" and "hurricane," and avoid adjectives like "good," "better," "best," "very fine," and "very perfect"—or "very" anything.

ILLUSTRATIONS

Ours has become a visual age. The two major developments of the ancient art of communication in the twentieth century have been speed and illustration. The emphasis on illustration has resulted in spectacular developments in motion pictures, television, pictorial magazines, and general development of the graphic arts to improve the quality of illustrative presentation.

The publicity man, whose basic consideration always is how he can tell his story more effectively and tell it to more people, should forever be aware of the role illustration can play in his work. He should decide, in the instance of any given story or campaign or operation, whether the job can be done better with or without pictures.

If better with pictures, what kind, what number, and what subjects? Will it be photographs, cartoons, sketches, paintings, charts, graphs, diagrams, motion pictures, in color or black and white? Will they be presented in publications or mounted in displays or projected on screens?

Photographs are the form of illustration most used in publicity work. A single good photo may be syndicated to hundreds of newspapers and magazines at no further cost to the publicist than the

photographer's bill and the effort of writing a suitable caption. The hurried or lazy reader who may not see a news story, or not digest it if he reads it, will notice almost every picture in his paper. Seeing a picture, he is apt to absorb the message at a glance.

Photos, in this respect, are like outdoor advertising. The impression is fast, and therefore makes an impact on more people. A big advantage of the photo is that it can seldom be altered by editing. It may be trimmed in size, but the composition remains constant. It is either used or it isn't. If it is printed the photo tells the story, provided it was properly conceived.

The handling of pictures in publicity requires careful basic planning. The best possible photographic talent should be chosen, not the cheapest. A full shooting script can be as important in the creation of good publicity still pictures for newspaper reproduction as it is in the making of a motion picture or television feature. The script should cover the composition, background, props, shape and size of the final copy, number of individual shots needed, personnel to be included, color if any, time table for photographing, and all other facts pertinent to the pictorial plan.

It pays to confer with the photographer in working up the shooting script. All of this may seem like exaggerated effort, but the more pains the publicist takes, the better his pictures will be and the better job they will do.

Some representative of the publicist's staff should accompany the photographer in the actual picture production. He can help in setting up pictures, getting the names and other caption background, lining up the props, and seeing to it that all details of the shooting script are made as right as they can be.

When the picture has been made, it should be edited by the publicist, that is, properly cropped, made into the right size, and centered on the proper theme. Avoid retouching, because while the newspaper darkroom may do this, editors react unfavorably to retouched photographs submitted by publicity men. Copy prints may save money, but top-quality prints from the original negatives get better results.

The best publicity pictures are framed to fill as small a space as possible, because the editor who can't use a large picture may have space for a small one. If he likes the small one, he can always blow it up. A one-column picture has twice the chance of being used as a two-column picture, and so on in geometric proportion.

Just as the best newspaper stories can be cut anywhere without damaging what is left, the best pictures are those which give the

editor a choice because they can be used in full or cropped (part of the picture being cut off without hurting the remainder).

A good publicity picture, like a good news picture, tells the story in itself. Some of the best are good enough to tell the story without even a caption. The shorter the caption that is needed, the more editorial appeal the picture has. However, no picture will ever be printed if submitted without a caption.

Action or a candid view makes the best picture. The model who looks into the lens often is looking the picture out of the newspapers. "Poster" or "billboard" pictures, in which models are displayed holding signs that ballyhoo something, demonstrate a lack of originality and creativeness that usually gets no farther than the editor's wastebasket.

Caption writing itself is an art. It should avoid using too many credits or plugs for the subject being publicized. It must include names of every person in the picture, complete with middle initial, in left-to-right order, with enough background information to answer all questions in the editor's mind. Better tell too much than too little.

Captions should be crisply written so they can stand up without an accompanying story. Clever captions win editorial as well as public readership. Within reason, captions which are too long, if they are complete and clear, will be rewritten by an editor who is interested in the picture. Naturally, the less rewriting that is necessary, the better the prospect for picture placement. The caption should be pasted under the print so the editor can look at picture and caption without shifting. It is never desirable to write on the reverse side of a print—that might spoil the picture.

Eight-by-ten-inch glossy paper is used for most publicity prints. With some newspapers the dull (or matte) finish is acceptable. If the photo is particularly good, it may be advisable to offer it in the more spectacular 11 x 14 or even 20 x 24 size.

A manila envelope with cardboard inserts to prevent cracking is recommended for mailing or dispatching photo copy. The image side should be pointed toward the back of the envelope so the post-office stamp won't damage the print. It is well to indicate on the envelope: "Photographs. Do Not Bend."

For legal safety, it is wise to have everyone appearing in a picture sign a simple form to the effect: "Permission to use my name and/or photograph for publicity purposes is hereby given," and the model's signature should follow.

Straight news shots are photos of such news events as train wrecks, or combat shots of troops and/or equipment in action.

"Mug art" is the trade name for a straight portrait picture, easy to have done, economical, and attractive to editors because such shots require no more than one column by three inches of space. They can even run as a half-column cut alongside type.

"Leg art," known in the trade as "cheesecake," will be popular as long as beautiful women hold their place in the minds, hearts, and imaginations of men.

Action shots show the subject doing something, as a mechanic working on an engine or an athlete performing.

Pattern shots—inanimate object shots—show objects usually arranged in patterns to attain a striking arrangement, symmetry, and perspective. These are excellent for industrial publicity.

Product shots are designed primarily to show off a product.

Good taste is paramount in publicity photography. Bad taste, even if it does not impair editorial acceptance of a picture, certainly will do the client more harm than good. Because the editor, like any other man, has an eye for a pretty girl is no justification for overdoing cheesecake. Cartoon gags sometimes make the papers, but the public may laugh *at* the client rather than *with* him. Much better no picture or no publicity at all than publicity which reduces the subject in public esteem.

"I don't care what you say about me just so you use my name" is a famous axiom of entertainment publicity, but it is unsound today and particularly with reference to the more serious type of individual, corporation, or organization.

There are certain services which can help in obtaining publicity photographs of a specific nature. In most cities there are shops that can provide good *old* pictures or pictures on historic subjects. The photo syndicates, listed elsewhere, are excellent sources from which to purchase pictures on a variety of subjects.

Many publicity operations maintain large photographic files, carefully classified, and so arranged that pictures complete with caption on any given subject of interest can quickly be obtained. The good publicity photo library is so organized that the photography department can quickly make any desired number of prints from original negatives for delivery to a newspaper, magazine, or other source requesting the art. Some companies publish catalogues or guides to such photos and make them available to interested parties. Frequently the negative library is kept by the

photo department or commercial photo studio, so that additional prints can be ordered and delivered on an overnight basis.

OTHER ILLUSTRATIONS

In addition to photographs, the versatile publicist is aware of the possibilities of other forms of illustration and design. Advertising and commercial artists can be called into consultation when a proposed story or publication might receive a stimulating "face lifting" by the use of artistic techniques.

Good art for such purposes should be attractive to look at. Much more important, it must put over a theme, catch and convey a mood, add forcefulness and emphasis, and be interpretive—that is, make the story more easily understood.

Frequently, in working this out on a broad scale, a small committee will work together, including the publicity man, the writer of the piece, the artist, and a production man. Their purpose is to help *tell* the story, not merely *decorate* it.

Picture illustrations do one kind of a job, and tables, charts, and graphic illustrations of figures do another kind. It is frequently the job of the publicist to put over an intricate technical and sometimes even abstruse set or combination of figures. Clever illustrations, charts, graphs, and diagrams can often "make figures talk"—actually make them come alive and make them understandable—where mere words might at best be full and at worst be confusing or even impossible.

It has often been written, probably at least once in almost every publicity textbook, that a picture is worth ten thousand words. This is a glib Chinese proverb which, like most proverbs, isn't always true. It is true that words and illustrations make a team—a team composed of the only basic tools that exist to tell a story from one human to another.

Words alone require fine craftsmanship to put them together in such a way as to get a story across and do so in an interesting, acceptable manner. Words are sometimes cheaper than pictures because they can be put together by a fine mind with no more tools than a pencil or a battered old typewriter and a piece of paper—or even a battered secretary with her pencil and notebook. The finest kind of communication, which is publicity work at its best, is a proper utilization of these two basic tools. Either one of them alone, if that is the best way to do the job; or both of them as a team, if the message can thus more effectively be conveyed.

XVII

ORGANIZATIONS AS PUBLICITY MEDIA

THE paths to power are paved with people—individual people and organized people—people working, writing, speaking, talking, telephoning, organizing, making known their wills as people to presidents, governors, senators, congressmen, state and city legislators, editors, and to the voting and buying public.

And people at work broadcasting their wills constitute one of the most dynamic (and most dangerous) media of publicity at work.

People doing this as members of one group or another, whether the group is permanent and well known or temporary and politically inspired, are using the force of organization as a publicity medium. In the semantics of the political world, organizations active to gain political objectives are sometimes known as “pressure groups.” Any man who can influence, or control, enough organized human beings—or enough organizations of human beings—can wield great power, can eventually control a nation or nations. Ask any successful dictator.

The basic in organization work is the problem of leadership. Leadership is what makes men act, causes movements to “move.” It is the *élan vital* of organized mankind.

Leadership comes in two categories, the elected or appointed

leaders of going organizations, and those whose influence on the people around them makes them automatically leaders (sometimes called "thought leaders") with or without portfolio.

Thought leaders are not limited to officeholders, although often the titleholders are among the thought leaders. An articulate realtor who talks to a great many people, any serious and communicative citizen, an extrovert in any field who is a "joiner" and "talker," a person who is a member of many groups but an officer of none, perhaps a communicative barber, may be a thought leader by reason of his vitality, personality, intellect, ability at self-expression, gregariousness, and/or range of interests.

Every organization which takes political action becomes a "pressure group." These groups *become media of publicity* when they endorse a cause, and particularly effective media when they go to work to spread the effect of their endorsement.

Each of these groups represents a segment of the community and overflows into other groups through members who belong to other units—and through the relatives, friends, and other human ties of members.

The official action of any such group influences other groups and the attitude of members of such a group reaches other people. Every time such a group is won over, the victory is a stroke in the objective of winning the majority of public opinion as a whole.

Every citizen is either a man or a woman and thinks accordingly. Many are alumni of a school, or veterans, farmers, labor-union members, or service-club members. Black men belong to one group, yellow men to another. Men are classified by religion, national extraction, economic classification, educational attainments, and other affiliations of varying importance.

In this complexity and welter of "pressure groups" lies our greatest protection. The competition between these many groups restrains them, restricts their power. The competition of motives and drives within one man restrains him. The citizen as a veteran wants more government handouts, but as a homeowner he wants lower taxes. One man as an employee may want higher wages, but as a consumer he wants lower prices. If he is a stockholder he wants higher dividends. But he cannot have his cake and eat it too.

Most citizens are simultaneously members of a number of groups. A person who is intelligent and reflective may be relatively immune to pressures coming from any one group to which he belongs.

Nevertheless, large numbers of citizens act politically as members of one group or another.

The average citizen does not have the time to study the various complex situations that require political decisions. So he welcomes advice and guidance from sources he knows and trusts. He may be inclined to follow the lead of his veterans' organization, his chamber of commerce, his trade association, his labor union, or his newspaper. Particularly, if all or most of these organizations agree, he may be inclined to conclude that their mutual decision must be the right one for him.

Hence in political campaigns a foundation stone of grand strategy must always be to reach important pressure groups and win their support.

How is this done?

First, set up a central organization which will conduct the campaign. Sometimes an existing organization will do this job, and on other occasions a special group is formed. When a new group is created, it should be given an appropriate name.

A prominent citizen is made chairman of this committee, and thought leaders from various elements of the community are named as members of the committee.

The committee then proceeds to win over one group or group of groups at a time. It concentrates its energy on the one at hand, gradually expanding its base of support and power. When many small groups have been welded into one, the campaign is gaining momentum, building influence, winning adherents and allies, laying the groundwork for a band-wagon psychology which makes further friends easier to win.

The procedure of winning groups to influence public opinion works something like this:

ORGANIZE AND PREPARE THE INFORMATION

The first step of any publicity operation, and that goes double for political campaigns, is research. The formula is investigate, analyze, think, organize, write, publish. The first publication should be a "campaign bible" or complete breakdown of facts which can be the keystone of the campaign and the mine of raw material from which all campaign documents, publications, letters, speeches, and other expressions will spring. This will spell out the campaign strategy, the anticipated thrusts of the opposition, the questions and answers, and all the integral facts.

From this point, information can be organized into various types of publications and tracts, from one-page mimeographed sheets to elaborate printed documents. Some sort of publication should be available for campaign workers to leave behind after personal visits or for distribution with letters asking support. Different publications may be designed for different groups. People asked to consider supporting a movement, cause, or measure like to have the facts before them on paper so they can analyze the pros and cons.

Such publications should bear the name, address, and telephone number of the sponsoring organization. Publications without identification may not legally be sent through the mails and are properly viewed with suspicion and distrust by most persons receiving them.

When the stockpile or arsenal of literature has been prepared, it is time for the "organization work," or what could be called the recruiting of troops, to begin.

APPROACH THOUGHT LEADERS

Where a personal relationship exists or the occasion warrants, thought leaders will be approached personally. In big campaigns, there are too many of them for this. One or more mailings may be the best approach in such event. An organization or chain of organizations may be recruited or set up to establish a series of personal contacts. Telephone drives are sometimes used for this purpose.

Who are the thought leaders? They include:

The President	<i>And</i>	Business executives
Governors	leaders	Publishers
Senators	of	Editors
Mayors	organi-	Columnists and commentators
Congressmen	zations	Bankers
State legislators		Book publishers
City and county officials		Radio and TV executives
Cabinet members		Public relations men
Heads of bureaus		Attorneys
Judges		Teachers
Clergymen		Doctors

One political-action organization compiled a list of approximately 100,000 thought leaders throughout the nation, with the following breakdown:

All U. S. senators and representatives	531
Editors and publishers of all daily newspapers	3,500
Editors and publishers of periodicals and weekly newspapers	17,000
Washington correspondents	1,100
Editors and publishers, of religious, labor, business, and trade papers	1,500
Newspaper columnists and radio commentators	1,000
Radio station owners and local newscasters	3,000
Professors or instructors of economics	8,000
State governors and state legislators	7,500
Top-level clergy of all faiths	10,000
Farm leaders, national, state, and county	10,000
Community leaders—heads of service and women's clubs, veterans' and patriotic organizations	9,000
Presidents of universities and colleges	1,700
Public libraries	7,000
Top-level business leaders	18,000
	<hr/> 98,831

WIN ENDORSEMENTS OF ORGANIZATIONS

The organizations to which American people belong and which influence the political thinking and decisions of their members include these major classifications:

Women	Social welfare
Veterans	Fraternal
Churches	Chambers of commerce
Educational	Trade associations
Agricultural	Service clubs
Labor	Professional groups

Presidents or heads of these groups have much, sometimes everything, to say about the organization's official attitude. Every opinion leader, or "thought leader," has a following in his community or sphere of activity, and some have influence extending far beyond their own groups—for example, editors, ministers, teachers, public officials.

The task of obtaining an organization's endorsement can sometimes be accomplished by such a simple act as contacting a group leader in person, or following up a week or ten days after a mailing.

It may be as complicated as covering all members of a committee or board of directors, sending a speaker to address the membership, sending representatives to "bring the endorsement through" a convention, personal contacts with and telephone calls to key

members and committee chairmen, and the other techniques of "winning legislation." The art of getting an endorsement from a group is much the same as winning passage of legislation by a legislature, and is therefore often called lobbying.

MULTIPLY THE SUPPORT BY PUTTING IT TO WORK

Support of a "thought leader" or an organization has value strictly in ratio to the degree it is put to work. It takes a little imagination and a great deal of energy to do this. The support can be publicized in the press. Prominent supporters can be recruited into the speakers' bureau to tell the story to others. Members of a supporting group should be kept informed by direct mail or bulletins. Members of a supporting group should be encouraged to generate endorsement support from other groups to which they belong, and to write letters to editors, legislators, and influential people they know.

The art of campaigning is to fan out the drive for support by starting from a hard cadre of original backers, encouraging it to expand by generating support from new sources, and recruiting each new source of support to campaign by seeking yet new support, speaking, writing, distributing literature, and talking.

Political pressure, through pressure groups, can be a dangerous instrument of power because it can be administered by *organized minorities* to militate against the welfare and disorganized will of the majority. Thus did the Nazis take over Germany and the Bolsheviks grab control of Russia.

Pressure groups have often been able to control large blocs of votes in Congress and state legislatures. These groups often define the policies and personnel of government. Some of the groups have been referred to by such names as "The Third House" of Congress or as "The Invisible Government."

These groups sometimes operate to gain advantages, usually economic advantages, at the expense of the general public or of competitors not organized to counter their grasp for advantage by political means.

It is important for legislators, public officials, and leaders of "pressure groups" themselves to discern what amount of "pressure" actually is being *exerted on them*. Fortunately, experienced legislators and politically sophisticated "thought leaders" are developing a growing ability to distinguish between public opinion and artificial pressure, and to weigh how much bona fide popular demand there actually is behind a drive to win their support.

For example, a favorite method of applying pressure for or against proposed legislation is to "write your Congressman." Sometimes groups make a concerted effort to induce their members to write quantities of such letters. Letters-to-editor sections of newspapers, heads of great opinion-influencing organizations, and public officials in various positions, from top executives down, are also frequently targets for such mail barrages.

When there is a heavy influx of identical letters printed or mimeographed, legislators may pay some attention to them if they are obviously from members of a responsible organization. If the letters are worded exactly alike but are written in different handwriting, it begins to look like an unsubtle attempt at subtlety by a relatively small group trying to make a great big noise.

Seasoned legislators have learned about how much mail to expect on most issues. When a sudden deluge of almost identical telegrams or postcards or letters comes flowing in, they know it is much sound and fury signifying little real support and much intent to deceive.

Especially is this true when a pressure group pours several hundred such letters into a legislator's office, all postmarked from a letter drop that serves less than half that much population.

The intelligent citizen made the target of either crude or clever "pressure propaganda" can resist this synthetic pressure by using common sense.

GOVERNMENT PRESSURE GROUPS

Many national organizations of important groups, such as women, labor, business, agriculture, and others, maintain headquarters in Washington to keep in touch with both the legislative and the executive branches of government and make the views of their members known. By their presence in Washington, these groups are in turn available to government agencies which work through them to project a message back to their membership, thus making the views of government and specific agencies of government known to the "grass roots."

The leaders of such organizations and their Washington personnel should, in addition to their active duties in promulgating the views of the groups they represent, be aware of their potential role as carriers of government views back to their members. Some government bureaus are involved in aggressive programs to perpetuate and even increase the scope of their operations. Many of them consider themselves "under the gun" from the legislative branch of

government, which, since it originates appropriations, is frequently the watchdog of the government purse strings.

Some government bureaus will use many techniques to make their point with organizations important in the formation of public opinion. "Briefing sessions" are among the effective techniques. By this process some of the government agencies will actually import representatives of major population groups to the capital, entertain them, take them on inspection tours, and hold meetings where the "inside information" on the particular bureau programs or problems may be revealed.

When such elaborate briefing efforts are undertaken, those who attend are encouraged to pass the word back to their fellow members, and sometimes they are encouraged to organize members throughout the country to pass an artificially formed "public opinion" back up to Capitol Hill. Such briefing activities may involve the distribution of well-prepared brochures and other literature. Originating from such sessions sometimes come skillfully presented suggestions that members write letters to editors, send communications to senators and congressmen, send delegates to the legislature, and in other ways "put on the pressure" to get the desired action.

When a group is subjected to this kind of "full treatment" its leaders should remember that Congress and state legislatures have no propaganda machines, no hired publicity experts to "sell their case," and actually no recourse or defense of any kind except the public opinion of their constituents.

While in some cases the programs thus presented by government agencies are worth while and deserving of support, in others they may be part of the pressure from within government. It is important that citizens be able to distinguish between the good and the bad coming from government agencies. They should demand that both sides be heard. They should not be rushed into decisions. The alert publicist can help see to it that responsible congressional sources as well as bureaucratic sources have the opportunity to be heard and to bring opinions before the membership of politically potent organizations.

FREEDOM ADVOCATES AT WORK

One powerful nation-wide effort conducted by a great industry with the cooperation of many other industries, and operated to enlist strength and support for its views, consists of local and regional panels aggregating the names of some 130,000 thought

leaders in rural districts, towns of 10,000 population and less, county seats, and in a cross section of the some 100 larger cities.

Philosophy of this program is that (1) about two thirds of the House of Representatives come from districts having no cities with population exceeding 10,000; (2) about three fourths of the senators come from states where the big majority of the voting population resides either on farms or in towns of between 400 and 10,000 population; and (3) the three persons usually most influential in a small town or community center are the president of the local bank, the county agent of the Department of Agriculture, and the local newspaper editor.

Accordingly, lists including the local banker, county agent, and newspaper editor in representative communities throughout the nation are meticulously kept up to date. The national organization sends publications and mail to these people, telling them its story, selling them on its needs, and requesting their opinion.

This is a formula for maintaining a leverage on political power.

THE BATTLE OF THE PRESSURE GROUPS

Members of most organizations will do well to remember that if they are active members, they are often—wittingly or no—carriers of publicity, carriers of ideas. In the vast political storms which move back and forth over the landscape, members of such organizations play an active role in forming and executing public opinion. "The battle of the pressure groups" is fought over again and again in the great political upheavals which elect officeholders, throw political parties into and out of power, and decide great issues in legislative halls and at the ballot box.

Fortunately, most Americans do still think for themselves; don't blindly do what their organizations tell them to do. The hallmark of the American is that he is a free man. He will keep his freedom just so long as he uses it. Labor unions, for example, engage vigorously in politics, often assess their members for political contributions, and can be quite blunt in telling working men how to vote. The results of many elections show that usually when the labor bosses say to vote one way, the laboring men vote as they please.

Although today most American business organizations are careful not even to suggest how their employees should vote, let alone attempt to dictate, there have been occasions in the past when some business organizations have been aggressive in offering political

advice. Again, the record shows that most Americans concerned think for themselves in the ballot box.

Veterans' groups, women's organizations, and many other types of organizations frequently urge their members to vote a certain way. It is as much the privilege of an American organization to advise its members as it is for an American citizen to advise his friends. In the final analysis, most Americans do not blindly do what their organizations say. A typical American citizen, despite the volumes of advice rained on him from all sides, usually does what his intelligence and his conscience tell him to do.

As long as it remains that way—as long as the voters remain free—their country will remain free.

The American publicity man has a big stake in the individual freedom and its exercise by his fellow citizens. This freedom gives him a vast audience to whom he may appeal with his best efforts on the basis of the merits of the case he presents.

OTHER ASPECTS OF ORGANIZATIONS AS MEDIA

The activities and programs of government agencies, including legislative committees, often have tremendous impact through publicity on public opinion. The publicity man should be a student of government and understand the implications of government at work in presenting ideas and facts to the public. How to cooperate with government agencies, how to participate in legislative investigations, how to work with government officials at all levels, are part of the stock in trade of the versatile publicist.

Often organization work, whether through government organizations or private organizations, has an important impact on public opinion in matters of production, sales, and other economic factors as well as political life. In this respect, many publicists will find a major opportunity in working through associations and chambers of commerce.

Publicists have found the resources of some of America's more than 10,000 trade associations and chambers of commerce to be a vital medium of publicity expression.

Many of these associations carry on publicity programs in behalf of their membership interests. The National Association of Manufacturers has spent in excess of \$3 million in one year telling the story of business through a wide range of media. The American Petroleum Institute has done a good job of telling a public-interest story in behalf of the oil industry. The American Medical Association conducts a publicity program to dramatize progress and social

services of medicine, and to eradicate the popular belief that the association is "primarily concerned at this time with the economic interest of the doctor," as a trustee worded it. The AMA also launched a nation-wide education program to curb a trend toward socialized medicine.

The Association of American Railroads has spent more than a million dollars a year to tell the story of service to the public by railroads, through public relations advertising, special publications, motion pictures, and general publicity. The railroad program has long been considered one of the outstanding public relations jobs in America.

A chamber of commerce can be an excellent publicity medium within a community. The alert chamber's research program, activities to attract new industry and new markets, efforts to encourage good government with a brake on taxes, and general contributions to community welfare by encouraging products needed to make a better city, all offer good raw material for an imaginative publicity executive.

Frequently a company will make special arrangements with a chamber of commerce to help it do a good publicity job. When a new plant is built, for example, the chamber may become the official sponsor of either the ground breaking or plant opening and of such supporting special events as open houses, official banquets, and other occasions that might be staged to attract attention to the occasion. Usually, of course, the company in question will pay all the bills, but the official chamber of commerce sponsorship gives the occasion a community rather than a limited commercial flavor, and hence makes it more acceptable as legitimate news.

The Los Angeles Chamber of Commerce often makes it a practice to work with members in arranging civic events and handling press coverage and other publicity details. Perhaps the announcement of a new plant in the city will be made at a meeting of the Board of Directors, with the story and pictures being handled by the Chamber's publicity staff. The Chamber may award plaques to industries for suitable accomplishments, thereby making legitimate business news. This chamber has a "ground breakers' club" which is frequently called upon to do things important to construction of new factories. Frequently when Eastern executives who have Los Angeles plants are visiting Los Angeles, they are invited to attend meetings of the Board of Directors, which in turn provides a publicity platform.

When a chamber of commerce or trade association is used to add

civic dignity to a worth-while situation, it is smart publicity handling. However, both the association and the company would suffer in the eyes of the press and public alike were a situation to be "rigged" or recognition to be conferred where none is warranted. By making these events legitimate and genuine, acceptance is built up among the media and continued benefits are assured for the association, its members, and the community, in like measure.

XVIII

FIELDS OF PUBLICITY

IN TODAY'S highly specialized world the word "publicity man" can be confusingly general. There is little in common between a circus press agent and a publicist for Chrysler Corporation. The information director of a government operation and a Hollywood motion-picture ballyhoo artist operate in different worlds. The specialist in political campaigns and a financial publicist employ different approaches and different tools to get their jobs done.

The basic elements of publicity are there in each case, but the objectives, the type of approach, the philosophy in back of it, are different in each case. A person who may be happy and effective doing one type of publicity may be lost or miserable in another field.

A person considering publicity as a profession has not made his final decision until he examines the various fields and determines which one is the one for him.

CAMPAIGNS

Campaigns are organized propaganda drives, either on a national, regional, or local scale, to achieve political, fund-raising, or promotional (product-selling) objectives.

This entire book describes the basic elements of a *campaign*, for a *campaign* is in reality the organization of all or many of the elements of publicity into a concerted action to achieve a goal.

There are some specific points to be made in addition about the three basic types of campaign.

POLITICAL CAMPAIGNS

Political campaigns differ from others in two respects: (1) a political campaign deals with *ideas*, while fund-raising and commercial campaigns deal with money and products; and (2) a political campaign, like a military campaign, is an operation conducted *against* an active opponent, who is likewise campaigning in the field, so that it is a fluid operation which must anticipate what the opponent is going to do, know as much as possible about what the opponent is doing and has done, and constantly review strategy in relation to opposition conduct and what is required if victory is to be won.

There are three types of political campaigns: (1) campaigns for candidates, (2) campaigns for or against issues being considered by legislatures or other government agencies, and (3) campaigns for or against issues to be voted upon at the ballot box.

Campaigns for candidates are by far the most difficult because personalities are involved. The passion aroused by devotion to an issue is as snow in the sun to the fury unleashed by the personalities who hate a candidate or love him or have personality feelings about one or more of his opponents.

In addition, a candidate is more complex than an issue. No creative genius suffers more than a candidate suffers while the campaign rages, and the campaign manager who is doing the job suffers with the candidate.

There are four basic elements of a political campaign, whether it be for a city-wide issue or a city councilman's post, or a national drive against socialism, or the major presidential races of the great parties.

They are (1) facts, (2) strategy, (3) people, (4) publicity.

1. *Facts.* First thing to do is assemble all the information there is about both sides of the situation. Then tabulate, check, organize, analyze, and evaluate the information. Some will be used to sell "our side," some to tear down "the other side." The campaign intelligence service keeps working until the campaign is won or lost; its findings can turn the tide of battle at the eleventh hour. Part of the job is to keep facts from the enemy, to keep him in the dark. And sometimes a move of the opposition will require a sudden, new major intelligence operation to develop a host of special facts to offset something that has been done by the other side.

2. *Strategy*. What the theme will be, what facts will be stressed, what enemy weaknesses will be exploited and which ignored, who will be called upon to do what, how much money will be spent, how it will be spent, how it will be raised, and what course will be taken at any given time are subjects for strategy.

It is the "department of decision."

It has been said of Chicago's climate that "If you don't like our weather, wait a minute; it is sure to change." The climate of a campaign changes as rapidly, because there is always the other side, and all of the things it is doing, to consider, to counter, to overcome.

Grand strategy is laid down at the beginning of a campaign, and if it is intelligently conceived, by and large, it will be adhered to through all the fortunes of war. But it constantly must be readjusted and regeared, always in many small particulars and sometimes on a major scale, because the moves of the enemy repeatedly present new situations and new challenges.

As in chess, warfare, or sports contests, the thinking—which is the strategy—may outweigh all the advantages and resources which might at the outset be possessed by the competition.

And sometimes the thinking, and the "guts" to drive through the conceived course, can turn the tide against much superior material strength weighed down by the fatty tissue of overconfidence.

3. *People*. This subject was largely covered in the preceding chapter on organizations.

A campaign requires the organization of many committees. The three basic ones will be the *strategy committee*, which makes the decisions and is the "general staff"; the *citizens' committees*, which actually do the campaign work and constitute the "main army" of the campaign (precinct workers, if any, are included in this classification); and the *finance committee*, or in campaigns the "services of supply."

The hardest-working committee is often that of finance, because unless it succeeds there can be no campaign. Money is the raw material of campaigns, and campaigns are frequently won by the side with the most money just as wars are often won by the side with the most men and equipment. The campaign manager cannot expect to get by on outsmarting the other fellow, as the opposition may be ingenious too. If in addition to that the opposition is well financed, he will triumph if no substance is put up against him.

Working from these committees, the *organization* phase of the campaign consists in winning other people and groups to support the cause.

Organization ranges from broad-scale legislative-type campaigns which enlist a number of organizations and their members and supporters, to party-sponsored political campaigns which enlist workers down to the precinct level.

People who will work in campaigns can do a variety of tasks, and the more people there are doing more things, the better the chance for victory. Tasks include:

- Working with organizations and people to win support.
- Door-to-door calling from precinct lists.
- Telephoning.
- Arranging for absentee voting.
- Volunteer work in headquarters, mailing literature, and handling other clerical matters.
- Poll-checking.
- Driving voters to the polls.
- Baby-sitting for voters.

4. *Publicity.* Warfare is said to be a combination of diplomatic activity and combat. In campaigns, the organization work with people corresponds with the diplomatic activity, while publicity corresponds with the combat.

Publicity is a combination of the artillery, aerial bombardment, machine-gun chatter, mortar fire, and individual foot-soldier firing of warfare. Every medium on the list—treated elsewhere in this book—can be employed in campaigns, with the decision of “how much” to be based on strategy plus budget.

The four basic weapons of campaign publicity are (1) printing and distribution of literature of every description, including both direct mail and the outdoor-display type; (2) manning, training, and operating of a speakers’ bureau; (3) making, processing, and handling of news through press, radio, and TV; and (4) effective paid advertising through all media.

It is generally agreed that if people are given the right information they will make the right decision. As Lincoln said, “public sentiment is everything.” A campaign, like a military operation, must amass its fire power and spare no effort, and even no expense, to reach the people with the information. Newspaper advertisements, billboard displays, and radio and television programs are scheduled by the hundreds and up. Posters, stickers, bumper strips, and similar “soldiers of campaigning” are issued by the thousands, tens of thousands, and hundreds of thousands. Pamphlets, postal cards, and letters are issued by the hundreds of thousands and the millions. Political campaign publicity is a hard-hitting, high-volume job. If it is not done well and on a big scale, it is better not done at all.

Of course, the *publicity* and *organization* phases are closely coordinated by the campaign manager and strategy committee so that one supports the other, and they are developed as two pincers to close in on the enemy and bring victory.

For example, every endorsement is a potential news story. News of endorsement is used to create more endorsements. Appearances of the speakers are made occasions for news publicity, and are used to engineer endorsements.

Political campaigns constitute probably the most strenuous specialty a publicity man can choose. As Elwood J. Robinson, whose agency handled the Eisenhower-Nixon campaign in Southern California in 1952, wrote in *Western Advertising*:

"Never again" means we never again will handle a political campaign.

It is exciting and stimulating . . . stimulating to feel the copy you write may win or lose an election vitally affecting the welfare of the state and the nation. Make no mistake about it—unless everyone involved in the campaign believes completely in the candidate or the cause, no selfish financial consideration can induce the expenditure of energy and enthusiasm necessary in handling a political account successfully.

The art of campaign management boils down to the art of juggling in the air simultaneously a million details, keeping them from getting crossed up, keeping them moving. The campaign manager is a central intelligence who must keep a vast and complex machinery integrated, operating, and in a state of healthy relationship, each part with the other.

The political campaign as a specialty has one advantage over any other field for the publicity man. Too often in publicity there is no reliable way to judge results. Press clippings may indicate how much material was placed in newspapers, but what does that mean? How many products did it sell? Who knows, since advertising, promotion, supply and demand, and other factors must be figured, too.

But a campaign is a precise operation, with specific time and resources to do a job. The campaign either wins or loses. The campaign manager either has the rich satisfaction of victory or the harsh reality of defeat with which to measure his efforts.

Campaigning has another advantage. The specialist in campaigns handles one after another. Each is a different problem, a different challenge. After a fierce, intense concentration of effort, it is out of the way and a new one comes along. The campaign field is never dull, never boring, always stimulating, challenging, with the fascination of combat.

The successful campaign publicist is at the same time a publicity

man, a psychological member of the profession of arms, and a crusader. If he were less, he could not stand it. For every time he throws down the gauntlet, he plunges all he has into the campaign.

Perils and Pitfalls of Political Campaigns. Political campaigns differ from other types of publicity work in that in a political campaign the publicist collides head on with opposition. Only one side can win; the other must lose. The political publicist therefore fires when he sees the whites of their eyes, and he fires point-blank.

While competition is a factor in other types of publicity, it is seldom so direct. The publicist for Chrysler is competing with General Motors, Ford, and others, but he is not directly *attacking* his competition. Neither is he directly reducing their sales; in fact, often in exalting his own product he exalts the automobile as a product and helps his competition as well as himself.

In political campaigns, the publicist is doing a deliberate job of dismantling his opposition and tearing it down at the same time that he exalts his own cause.

For these reasons the political publicist lives in a stormy world buffeted by strong reactions. Sometimes the reaction is so violent that it leads to recriminations or litigation or animosities that endure for years.

Because of the harsh and direct belligerence involved, sometimes accentuated because the interests waging propaganda war may have tremendous sums at stake, the publicist in some political campaigns is looking into the bright face of danger. When he is pouring Greek fire upon his opponents, he cannot expect them to reply with water pistols. If he exposes an Achilles heel, he can expect to be wounded—and perhaps painfully.

Some publicists, including many good ones, do not have the combat-mindedness and tough-mindedness to take this kind of thing and frankly prefer to have no part of political campaigns.

Some of the perils and pitfalls of the political-campaign specialty (in a lighter vein) were colorfully outlined by Sheriff George Wooton, who ran as a candidate for a judgeship in Leslie County, Kentucky. He wrote, in a campaign report to the county's only newspaper, the *Thousandsticks* (weekly, circ. 735):

Lost three months and 20 days canvassing the county. Lost 1,360 hours of sleep studying about the election. Lost six acres of corn and a lot of sweet 'taters. Lost two front teeth and a lot of hair in a personal encounter with an opponent. Donated to 200 preachers, gave 4,000 fans to churches. Gave away one bull, eight shoats, seven head of sheep to barbecues; gave away two pairs of suspenders, five calico dresses, five dolls and 15 baby

rattles, kissed 150 babies, kindled 25 fires, put up 14 cook stoves, cut 15 cords of stove wood, promised twelve pups—the old female had only six. Carried 75 buckets of water, picked 25 gallons of blackberries, hauled 100 bags of dairy feed, unloaded 20 tons of lime; shook hands 9,000 times, told 500 lies, talked enough to make 10,000 volumes; attended 27 revivals, was baptized seven times by immersion and twice by some other way, contributed to foreign missions, walked 500 miles, knocked on 2,000 doors, got bit 39 times by dogs and then got defeated.

The above is quoted from Time magazine of August 24, 1953.

FUND-RAISING CAMPAIGNS

Organizationally similar to the political campaign, the fund-raising campaign is strategically different in that there is no organized opposition. Since most fund drives are for public service and charitable causes, almost everybody in the community is for them.

Hence the problem consists not in beating down opposition, but rather in rousing people from apathy and inspiring large numbers of citizens to "get behind the drive." The big problem is in getting, organizing, and training workers for the two basic drives, the house-to-house canvass and the industrial canvass.

The publicity, blueprinted much as in political campaigns, is used to supplement this organizational work and create an atmosphere of public enthusiasm and cooperation.

Raising funds for nonprofit organizations has become a major phenomenon of American life. Starting with the First World War and reaching a crescendo in World War II, these drives have become an important and colorful factor in the American tradition.

The monumental expansion of the income tax has contributed mightily to this development because of a perfectly understandable human instinct which moves men to reduce their income by a substantial degree if the reduction is "deductible." Most fund-raising projects offer deductible outlets.

Such campaigns are conducted for great community appeals, such as American Red Cross, Community Chest, and various health and welfare movements; college and educational institution funds; the construction of buildings for nonprofit purposes; endowments to ensure the continuance of public-service programs of various kinds; research and medical programs to curb or eliminate different major diseases; community promotion drives conducted by chambers of commerce and similar institutions; and other "causes" which for one reason or another are legally considered to be for the profit

of no individual or corporation because they contribute to the public welfare.

The basic formula for raising funds is to enlist enough people who will assume the voluntary obligation of asking enough other people for money. The real nub of money raising is for one person to solicit another person, man to man. Some money will come from direct-mail and telephone appeals, but the man-to-man solicitation is like the infantry occupation of an enemy country—the only really dependable way to get the job done.

In selling such an appeal, the first consideration is high-caliber leadership. If a man widely known and respected in the community will give the power and impact of his name to the chairmanship, a drive is already well under way to success.

From the publicity point of view, a fund-raising drive must include these factors: (1) a genuine need for the funds must exist, (2) a goal must be established and must be a reasonable one for the community where the drive is being conducted, and (3) the organization seeking the funds must have an unimpeachable record.

After the organization has been perfected and the timing and other policies established, the publicity starts with announcement of the campaign chairman, followed by stories announcing the chief divisional aides. Publicity will be released in the case of large donors who make special gifts to the cause. A speakers' bureau will be established and carefully trained to take the story before organizations of every description. The publicity department will follow up on these speeches, extending them into newspaper coverage wherever justifiable.

Special events are also in the province of the publicity director. Parades once were a leading attraction of fund-raising drives, but many larger cities have either cut down on parades or eliminated them entirely as a traffic hazard.

Usually the first special event will be a *kickoff*, which will be either a luncheon or dinner or outdoor gathering of some kind, bringing together public officials, civic leaders, business and labor executives, and other prominent personalities in a setting where everybody says the right thing and pictorial and story coverage result.

Meanwhile, a "special features" branch of the publicity department will have worked out tie-ups with local advertisers. Tie-ups can include bumper strips on fleets of trucks; display advertising; distribution of leaflets; tie-ins with radio and TV stations; distribution of posters and counter cards; display of banners, flags, and

other attention-getters; car cards in street cars and buses; and various other forms of promotion in which cooperative organizations in the community help to get the story of the drive before the public.

Seldom does a drive of this kind purchase its own advertising. If the enterprise has sufficient general interest and public importance, frequently commercial advertisers, especially in the retail field, will be glad to tie in to the campaign. For example, in Los Angeles and many other cities, the leading stores have, since early in World War II, devoted considerable of their display space to an annual advertising campaign urging public support of Red Cross and Community Chest. This is a bit of good public relations for the stores, which thereby win the good will of thousands of volunteer workers in the community; and it is exceptionally powerful promotion for a fund-raising drive.

Fund-raising causes which come to the public every year find it desirable to maintain a year-round publicity program, the major purpose of which is to develop stories and pictures which tell the public what the institution does with the money raised. The publicity also will include periodic appointments of leadership, meetings, and other activities which keep the community conscious of the organization. This builds a background from which the actual fund-raising campaign can be quickly, effectively, and energetically launched.

PROMOTIONAL CAMPAIGNS

Promotion consists of "merchandising the advertising" by mustering special events, publicity, display arts, point-of-sale devices, and other attention-getting techniques to the task of selling products.

While political campaigns constitute "combat of ideas," promotional campaigns constitute "combat of products" and "combat of sales competitors."

Sales promotion has been defined as including every activity which contributes in any way, directly or indirectly, to increasing profitable sales. Thus it combines advertising, publicity, sales, and merchandising.

Because it is the combination of many techniques, devices, and details into a coordinated effort focused on an objective, sales promotion is a type of campaign.

The description in Chapter III (pages 49-50) on the Chrysler Corporation's event announcing the new Patton tank is a variation of the promotion campaign.

A form of promotion widely used is the "product press event." A publicist will arrange for a reception or dinner to which a large number of radio, television, newspaper, trade-publication, and general-magazine representatives are invited. During the course of the program, a new product will be unveiled. Executives of the company will be present to tell about it. Sometimes a motion picture or slide presentation will be made to describe the product. Perhaps it will be demonstrated in action. Printed literature and mimeographed press releases and handouts are made available. Sometimes, if appropriate, souvenirs or actual replicas of the product are distributed. These events are sometimes held in plants or laboratories where a dramatic visualization of the process of manufacture can be included in the program. In this form of single-shot promotion large numbers of publicity outlets are reached simultaneously with announcement of the new product.

Another type of promotional effort is illustrated by the annual soapbox derby held in Akron, Ohio, and sponsored by the Chevrolet Motor Division of General Motors Corporation. The first derby was run in Dayton, Ohio, in 1933, by a local newspaper. Two years later, Chevrolet took over and since then has spent more than six million dollars on this promotion. The event is cosponsored by one chosen newspaper in each region of the United States.

This event enlists the attention and participation of thousands of boys, many of whom work for months to build their vehicles. All the time they are doing this, these boys are becoming Chevrolet-conscious, which will mean something when they get old enough to buy their own automobiles. Chevrolet doesn't overdo commercialism, but the Chevrolet name is nevertheless prominent throughout the Derby and in pre-Derby preparations. Each boy who wishes to enter registers with a local Chevrolet dealer, and from that time on he is conscious of Chevrolet.

The company has created a separate organization, called All American Soapbox Derby, Inc., to handle details. Work starts a year ahead of time, when a million copies of the rule book, revised each year, are printed in December. At this time cities throughout the country are signing up for local franchises. To get a franchise, a city must have a daily newspaper, guarantee a safe track, and be able to round up not less than forty contestants. More than 150 cities participate annually, including several in foreign countries.

Each city's Derby is cosponsored by local companies in addition to Chevrolet. In some areas, civic groups such as the Elks and Knights of Columbus participate. The winners are sent to the big

Derby at Akron with their fares paid by local sponsors, while Chevrolet pays all expenses once the boys reach Akron. When the big day arrives, Akron comes out in full color like a political-convention city. Spectators usually exceed 60,000. Western Union gears up to handle more than 100,000 words to coordinate the story for newspapers, radio and television, and the news services.

Chevrolet gives as first prize a \$5,000 four-year college scholarship. Other promotion-minded companies supply their own awards.

The Soapbox Derby has several elements that make it an outstanding promotion:

1. It has national interest underscored by preliminary events in large numbers of different cities.
2. It has multiple sponsorship, including a number of newspapers, thereby guaranteeing plenty of tie-in publicity and advertising.
3. While the resulting publicity makes an impact on millions of adults, it deals with young people at an impressionable age, and thereby does a long-range promotional job for the sponsors.

Many motion-picture and television studios and personalities promote themselves by selling their trade names to others as promotional gimmicks. This is usually done for a percentage of gross sales of the product which uses the identity. Hopalong Cassidy and several other outstanding personalities have made a good thing of this for years.

Desilu Productions, which has two presidents, Lucille Ball and Desi Arnaz, and owns the incredibly successful *I Love Lucy* television show, handles such promotional tie-ins by the dozens. As in all cases of this kind, while the new products get promoted, the entertainment stars get promoted too, both in a publicity and a financial way. In this field, as in no other, the old maxim pays off double that "money makes more money."

Walt Disney Productions maintains a department called the Character Merchandising Division which works out special promotional programs built around each new film. The department consistently capitalizes on characters like Donald Duck and Mickey Mouse. The studio permits the use of these characters by other business enterprises for the promotion of their own products.

Disney makes a real operation out of thus serving hundreds of manufacturers in many countries. The gross on licensed merchandise in North America alone is about \$100 million a year.

The Disney outfit usually backs its production enterprises with two major promotional campaigns a year. The spring drive will be

built around a picture like Peter Pan. The fall campaign is aimed at the Christmas trade, with such perennials as Pluto, Donald Duck, Mickey Mouse, and their colleagues. Disney offers the customers sumptuous one-shot promotions, then keeps them going throughout the year with the perennials.

The Disney organization claims to have saved sixty companies from bankruptcy. His staff suggests different ideas to product manufacturers, and actually helps them design and package their products. The promotional efforts are planned as far ahead of time and as carefully as the actual animation and production of a picture. Tie-in advertising is also stimulated to add fuel to the fire.

The National Cotton Council of America in recent years has conducted an aggressive promotion campaign to revitalize an industry which at one time was looked upon as being well on its way to financial ruin. With an initial organization fund of \$9,000—less than half the cost of one page of advertising in a big national magazine—and a staff of three persons, the Council launched a campaign to stimulate national demand for its basic product.

One of its earliest actions was to set up a Cotton Utilization Research Division to work out new applications for the cotton crop. It established a Division of Production and Marketing to lower costs. It then launched a promotion program to hypo sales. At the outset, four fundamental policies were established which may be profitably applied in the planning of any promotional campaign:

1. Concentration on markets where promotional efforts appear likely to yield the greatest possible response. For example, for years a major outlet for cotton was in the production of tire cord, yet the directors of the promotion campaign realized that no amount of promotion to the public about use of cotton in this respect would either increase the usage or deter the tire companies from using another product if that seemed to their advantage.

2. Concentration on those techniques and promotional media which would yield the most impact per dollar of expense.

3. Stressing the importance of obtaining cooperation, both financial and otherwise, from other groups financially interested in particular cotton products. To illustrate, when the Council started to promote the sale of cotton bags, a strenuous effort was made to get the manufacturers of bags—who are not eligible for direct affiliation with the Council—to accept a substantial amount of responsibility (including financial) in connection with that particular campaign. This policy, followed in as many different direc-

tions as practical, brought the happy result that today the actual cash being spent on sales campaigns operated and sponsored by the Council is more than twice as great as the total of its own promotional appropriations.

4. Taking full advantage of the public-welfare aspects of the cotton industry and its products, the Council stresses such things as the fact that cotton products are used by every man, woman, and child from cradle to casket; that every military man uses cotton every day; that doctors depend on cotton as essential to their efficiency in office and operating room; that the production and manufacture of cotton in the case of our own country is a tremendously important factor in the nation's general economy. These and similar facts are highly important in obtaining the support and cooperation of various media of public communication with the industry's program.

The general cotton-promotion campaign led to specific activities with manufacturer and retailer, the establishment of Annual Cotton Week, and a nation-wide "Maid of Cotton" contest with winners in local areas competing by elimination toward the selection of a national queen.

Specialized campaigns were worked out in cooperation with major products of cotton, including clothes, bags, canvas products, and linen supply. Motion pictures and audio-visuals were created. Special publicity efforts were directed to the press, radio, and television outlets. Editors' tours were conducted in certain crop areas and manufacturing establishments. Special programs were worked out with women's clubs, schools, displays and exhibits, and farm groups.

Largely as a result of the cooperative promotional efforts of this organization, conducted under the direction of its public relations chief, Ed Lipscomb, the position of cotton in the American economy has been immeasurably strengthened and the outlook today is better than it has been for years. While growth in population and general expansion of the American economy have been factors, the intelligently directed promotional work of the Council is believed by its members to have made a vital contribution to the improvement in the outlook.

BUSINESS PUBLICITY

Probably the biggest single field of publicity consists of the many thousands of companies in every line of business which maintain programs of information to tell the story of their activities and their

products to their various publics. Every business has a different way of organizing its related departments of public relations, publicity, and advertising. For example, in one company the house-magazine editor will work under the director of personnel; in another, under the director of public relations; and in yet another, under the advertising manager. In some companies, an over-all public relations director will manage all of these activities. In another, he may be subsidiary to the advertising manager. In retail operations, the "publicity director" usually has authority over advertising and sales promotion.

However this organization breaks down, the publicity workers in business accomplish the following activities, most of which are reported on in other sections of this book:

1. Financial publicity.
2. Promotional programs.
3. Product publicity.
4. Company publications, including those for employees, dealers, customers, stockholders, community sources, and others.
5. Company special events.
6. Personal publicity for top executives.
7. Trade-publication publicity.
8. Publicity tying in with company advertising or other activities.
9. Special community publicity in plant cities.
10. Emergency publicity covering such situations as accidents, strikes, and other unexpected developments which create spot news situations.
11. Publicity peculiar to the business, such as transportation publicists covering arrival of celebrities, food-processing-company publicists covering agricultural news, and similar situations.

The publicity man for a business will analyze his task, breaking it down so that he covers the news of his company as it is of interest to *each* of its major publics, including the employees who make the products, the investors who finance the operations, the customers who buy the goods, the dealers and agents who distribute the merchandise, the people who live in the company's home communities, the various units of government the company deals with, and all other publics which may be of importance to the company.

The main thing for a business publicity man is to have a firm grasp of his *public relations responsibilities*, namely, to sell the business *itself* as well as its products to the general public. He must also always have in mind the difference between advertising and

publicity, making sure never to get them mixed up by attempting to purvey essentially advertising matter as publicity material.

Today most progressive business establishments avail themselves of this kind of comprehensive publicity service, whether it be from the company's own staff, from an outside firm, or a combination.

FINANCIAL PUBLICITY

Financial publicity is a relatively new specialty in the field of business communication. Its major objective is to improve the relationship between a company and its shareholders and others interested in the financial affairs of the company. This helps to create a favorable environment for the future sale of securities to accumulate additional working capital as the need arises. Good financial public relations, as a practical matter, is tantamount to good credit for a company.

Financial publicity helps to increase interest of the financial community in a company's stock, to stabilize and broaden the base of stock ownership, and to increase the interest of the American public in ownership of securities as a form of investment.

Today there are more than fifty specialist firms handling financial publicity, most of them in New York and a few in other leading cities. In addition to the practical motives served by modern management in improving communication of financial information to the public, there is a growing realization that from the viewpoint of our capitalistic American enterprise system "there is no friend like an owner." When a citizen owns stock, he owns a share of American business. He supports the business and the system; pays attention to government encroachment and high taxes; makes an effort to understand how it works. He has a stake in business, and in what government does to business.

The best way to convert a liberal into a conservative, or a critic into a friend, or an indifferent person into a champion, or an ignorant person into an apologist, can be to convert an American citizen into a shareholder for the first time.

Sixty million shareholders instead of six million, as at the present time, would be the best political insurance American business could get.

The financial publicists are the front-line troops in the campaign to approach this goal.

Unofficial spokesman of this new "profession within a profession" is Weston Smith, executive vice-president of *Financial World* and originator of the Annual Report Survey, an annual event which

measures progress in stockholder relations by giving awards of merit to outstanding annual reports.

He is editor of *Shareholder Relations Manual*, a publication of *Financial World*, issued annually by Guenther Publishing Corporation, New York City. No publicity man who handles financial publicity should be without it. It contributed importantly to the following condensed outline of the procedures of financial publicity.

THE ANNUAL REPORT

Foundation stone of financial publicity, the annual report is the saga of a company's history and progress for a fiscal year.

In organizing the annual report, these elements should be considered:

Accounting completeness	Typography and layout
Accounting detail	Tone and spirit of president's message and the narrative
Accounting comparisons	Certification by independent auditors
Bases for interpretation	Illustrations and photographs
Scope of coverage	Use of color
Computation of significant percentages, ratios, and per share figures	Public relations appeal to various classes of readers
Explanation of data	Paper (cover and inside stock)
Charts, graphics, and pictorial statistics	

Features of the annual report should include:

1. Cover design—dramatic, attractive, attention-commanding.
2. Highlights—year-to-year trend of essential facts, such as earnings per share, dividends paid, numbers of stockholders and employees.
3. Table of contents.
4. Management—outline of duties of each officer, and identification of members of board of directors.
5. President's letter—simple, brief, crisply written message.
6. The narrative—the review of the year, written in clear and attractive style, divided by subheads.
7. Income-outgo explanation—consider a pie chart or other graphic device to explain at a glance major sources of revenue and how the income dollar is distributed.
8. Simplified balance sheet—financial statement giving the technical financial picture for the year.

9. Statistical comparisons—should include figures and possibly a chart giving picture for period of ten years or more, if possible.

10. Stockholder information—tabulations to enable the shareholder to figure the value of his shares, and to explain to the working man the source of his income. The following may be mentioned:

Total net sales	Average weekly wages per employee
Total physical volume	Cost-of-living index
Total operating expenses	Total taxes paid
Total net earnings	Taxes per share
Total dividends	Taxes per wage dollar
Total stock outstanding	Net earnings per share
Total number of stockholders	Dividends per share
Total employees on payroll	Net worth per share
Total wages and salaries	Percentage of earnings on sales

Some tips on writing an effective annual report are as follows:

—Work to humanize the company and its product into a “public personality,” which will make the report more readable and more memorable.

—Slant the report to specific audiences, and have in mind the character of the employees, stockholders, customers, community, citizens, and others constituting its audience.

—Feature a single dominant theme, whether it be new products, new plant expansion, a company anniversary, or some other appropriate subject.

—Use plenty of modern techniques, including well-selected photographic illustrations, graphs, charts, sometimes cartoons, and always careful, simple writing.

—Reveal the facts fully and frankly.

—The style should be directed toward the other fellow's interest, rather than the company's. The report should be written from the point of view of “you” instead of “we.”

—Make the report dignified, authoritative, factual, and sincere.

—Stress the human angle. Remember that a corporation consists of people and that the people are more important than the machines, the plant, and the products. Let the people be prominently and colorfully presented in the report.

—Develop perspective. Show a comparison with the preceding year, or preferably the last five or ten years, or even more, and relate the information to what may be expected in the future.

—Praise the company as a citizen. The financial information is quite vital to everybody who has a stake in the company, but the

social goals of a corporation constitute its real *raison d'être* and this should be brought out in the spirit of the report.

Distributing the Annual Report. Widespread distribution of the annual report is an effective way of telling the company's business story. How voluminous the distribution should be depends on the objectives to be served and budgetary considerations, as it costs money to produce annual reports and also to distribute them.

Some of the distribution can be made by direct mail and some by personal contact. Such companies as the Borden Company make it a point to achieve maximum possible coverage through local representatives. Press distribution can often be made more effective by personal presentation, especially in major centers like New York and Chicago.

Checklist of major distribution possibilities:

Business Associates

Suppliers	Retail outlets
Dealers and jobbers	Trade associations
Distributors	Chambers of commerce
Customers	Professional societies
Union leaders	Employment agencies
Agents and representatives	Transportation services

Press and Other Media

Metropolitan dailies	Financial publications
Press services	Business magazines
Trade publications	Accountant journals
Columnists	Radio and TV news editors

Opinion Leaders

Senators and congressmen	Other appropriate political leaders
State legislators	Professional leaders
Governors	Heads of organizations
Mayors	Educators
Boards of supervisors	

Financial sources. Dealers, brokers, investment advisors, trusts, insurance companies, banks, and mutual funds. These agencies handle all classes of corporate financing plus the security transactions of at least 90 per cent of all investors. The publicist should obtain a copy of *Security Dealers of North America*, published by Herbert D. Seibert & Co., New York City.

A directory of mutual fund companies can be obtained from *Investment Dealers Digest*.

Several thousand security analysts who specialize in various industries constitute a most important target for annual report distribution. It is best to secure the latest *Directory of Membership* issued by the National Federation of Financial Analysts Societies, New York. The current chairman's name can be obtained from a local analyst, or secretary of the local society.

Other financial sources to be covered:

Stock Exchanges	Commercial banks
Investment bankers	Trust companies
Investment counselors	Statistical agencies
Financial services	Insurance companies

The problem of distributing a specific annual report should be discussed with a broker interested in the company's securities. He is apt to know of certain lists that will get the job done for the particular company without the necessity of costly widespread distribution, which may distribute the report to many sources not interested in the company.

Best basic distribution list, which will cover all of the most likely sources able to do the company some good if they have the report, would usually include New York Stock Exchange members, the analyst directory, and the mutual-fund directory.

Advertising the Annual Report. A survey conducted by *Financial World* showed that in 1952 only about 400 managements engaged in annual-report advertising. This was a 100 per cent increase over the some 200 companies which used such advertising in 1950, but still represented a small percentage of the 5,000 companies with shares listed on stock exchanges or actively traded in over-the-counter markets.

Such advertising in financial sections and newspapers has some value in molding favorable public opinion for a company, its industry, and the American economic system. Its chief practical value is in eliciting direct requests for copies from individuals who may be prospective stockholders, or from financial firms not covered in the basic distribution lists which may take an interest in promoting the stock.

DIVIDEND RECORD ADVERTISING

Increasing use of this form of advertising, with effective presentation which makes the copy serve the purpose of good institutional advertising, accomplishes several constructive purposes.

It arouses interest of prospective stockholders, fosters good will

for products and services, and wins good will of shareholders by reminding them of the value of their investment. It reminds the general public of the stability and accomplishments of the company. It provides official information as to stock-of-record and payment dates as a good addition to reports appearing in news columns. It sometimes comes to the attention of readers who may have overlooked new accounts. Such advertising can be designed to emphasize the number of consecutive payments or the number of years in an unbroken chain of payment.

OTHER FINANCIAL PUBLICITY SERVICES

Stockholder correspondence, surveys of shareholder opinion, quarterly reports, dividend inserts, helping to plan annual meetings and other stockholder special events, and special services to shareholders, such as gifts at special prices at Christmastime, are additional activities which fall within the purview of the financial publicity man.

FINANCIAL PRESS COVERAGE

Financial press releases should cover all of the important bases of financial information. When sales or earnings or both have achieved a record, this should be emphasized. Policies, important new activities, and other business news of the company may be included. Full coverage for the current period, and the like period the preceding year, should be given such items as sales, earnings before taxes, and earnings after taxes. These should be given in totals and on a per share basis. Appropriate quotations from the president or another company officer may be included, and should touch on reasons for any highlights of performance. Prospects for the future may be presented in the quoted comments.

What cities should be covered? Certainly all plant cities of the company and the six major centers of New York, Chicago, Los Angeles, San Francisco, Detroit, and Philadelphia. Some companies cover metropolitan dailies in the 25 biggest cities of the United States.

Ruder and Finn, Inc., a financial public relations firm, conducted a survey showing that by mailing releases to 148 newspapers in 60 key cities, news will be provided to 44 per cent of the nation's population and probably 98 per cent of the investors. The press services will adequately cover dailies and weeklies in all other areas where it is unnecessary or uneconomical to mail copies of releases.

The 60 cities were selected on the basis of real interest in financial news. Areas were selected where industry is expanding and where income is up. Of the 148 newspapers selected, 79 ran full stock tables and 71 have local financial columnists.

The cities selected were:

Alabama—Birmingham, Mobile
California—Los Angeles,* San Diego, San Francisco*
Colorado—Denver
Connecticut—Bridgeport, Hartford, New Haven
Delaware—Wilmington
District of Columbia—Washington
Florida—Miami, Tampa
Georgia—Atlanta
Illinois—Chicago,* Peoria
Indiana—Indianapolis, South Bend
Iowa—Davenport, Des Moines
Kansas—Kansas City
Kentucky—Louisville
Louisiana—New Orleans
Maryland—Baltimore
Massachusetts—Boston, Springfield
Michigan—Detroit,* Grand Rapids
Minnesota—Minneapolis, St. Paul
Missouri—Kansas City, St. Louis
New Jersey—Jersey City, Newark
New York—Albany, Buffalo, New York,* Rochester, Syracuse, Utica
Ohio—Akron, Cincinnati, Cleveland, Toledo, Youngstown
Oklahoma—Oklahoma City, Tulsa
Oregon—Portland
Pennsylvania—Harrisburg, Philadelphia,* Pittsburgh
Rhode Island—Providence
Tennessee—Chattanooga, Memphis
Texas—Dallas, El Paso, Fort Worth, Houston, San Antonio
Utah—Salt Lake City
Virginia—Norfolk, Richmond
Washington—Seattle, Tacoma
West Virginia—Wheeling
Wisconsin—Milwaukee

* City with newspapers having ample staffs for financial news coverage.

Robert L. Sandifer, assistant financial editor of the Los Angeles Times, makes the following suggestions of principles to be followed in writing a good financial story which will get the facts about the company across and at the same time please the financial editor:

1. A story reporting on earnings or the annual report should always contain the basic information generally tabulated in company financial statements. The meat of the story is *always net earnings*, compared with net earnings of the previous period. Always include per share earnings figure.

2. While earnings necessarily are the most important element in a financial story, they are not necessarily lead material. Where the company has exceeded previous records in sales, or dollar volume, or otherwise, it is better to drop earnings information lower in the copy.

3. Always identify with actual dates the period for which the report is meant. While most such reports will cover a calendar year, some of them will cover a six- or twelve-month period, terminating on the last day of a particular month. This information should be included in the copy. If the company's accounting system is by periods of four weeks, inclusive dates of the period covered should be included in the story.

4. Always include number of common shares outstanding.

5. Where news in a financial report is unusually good, or where figures need explaining, it is a good idea to quote a company official.

6. Always study the annual report for any information which might affect value of common stock, such as retirement of senior issues.

7. Do not be afraid to overwrite financial stories. Frequently overwriting saves financial reporters' time in that it readily provides additional facts about the company. Often where material is of sufficient interest and if space is available, much of this additional copy may be used. But do not pad the stories with stale information, irrelevant material, or propaganda puffs.

DECENTRALIZING FINANCIAL PUBLICITY

The Borden Company, in a program developed by its public relations director, Milton Fairman, does a masterful job of decentralizing its distribution of financial information.

The company's "grass roots" distribution calls for the production every year of an "annual report kit," which is sent to several hundred Borden plants. The kit is a folder containing form letters and special information for distribution to individual publics such as employees, principal customers, community leaders, and heads of local farm, consumer, educational, and service organizations. Form letters are intended to help focus the interest of each of the

groups. The forms may be edited to meet local conditions. The actual letters of transmittal are freshly and personally typed on the stationery of the local plant.

For newspaper use, the kit contains release forms supplementing the release on the annual report itself handled by the home office. Several releases are included, covering such subjects as information about operating, ownership, and payments for materials and taxes in each state. About 300 of these kits are ordered each year by local outlets of the company. This bit of added effort and expense is believed to pay off by broader publicity coverage and local appreciation for specialized attention. It makes each local unit of the Borden Company a better local citizen, and while the community newspaper may look with disdain—if it looks at all—upon mimeographed releases from New York, something from the local office, with local names and local personalities involved, will get attention from the home-town press.

ASSOCIATION PUBLICITY

Associations are nonprofit organizations of individuals and companies within an industry banded together to promote their common interest in research, production, sales, government relations, and other industry-wide matters.

Material from associations usually enjoys a warm welcome in newspaper, radio, and television editorial offices because, while subject matter from an individual company may often seem to hover on or cross the borderline of free advertising, most associations present news of general community interest. Few associations advertise at all. Those which do usually present institutional advertising to put over an idea of some kind, rather than an attempt to sell products.

From the point of view of the publicity man, association publicity may pay less than some other forms, but it tends to compensate for this by more numerous personal contacts and more spectacular story breaks. Seldom an objective in itself—except in the case of some of the larger national associations—because of its limitations in compensation, association publicity work provides a great breadth of publicity experience, working with all kinds of people in every medium of communication. It is often a good springboard into a more remunerative position.

The major hazard of association publicity is that the association publicist has not one boss, but many. The paid manager and the president are his direct bosses, but every member is also a boss.

Frequently, in such a large assemblage of bosses, at least a few will be unreasonable in some respects. An association publicist may at times be pressured to use the association as an outlet for the publicity aggrandizement of one of the members. This can be dangerous because often in such cases the motive is to circumvent paid advertising and hence it irritates newspaper editors. There is the additional hazard that if one member is singled out for preferential treatment, others will be unhappy and envious if substantial publicity breaks result.

The association publicist's bosses are actually unlimited in number because, in addition to members, they include the general public. The association is usually considered to be a sort of civic organization. Many members of the general public will ask for favors or make inquiries or suggestions to the association rather than to one of its members. Many of the approaches from the public are factual and routine and part of the day's business, but some of them stretch things a bit. Amateur artists will want the association to adopt a coat of arms or sponsor a newly written song. The local array of cranks and crackpots usually add themselves to the association publicist's crown of thorns.

Chamber of commerce publicists are in the front firing line in the matter of public contacts. On one occasion, the publicity director of the Los Angeles Chamber of Commerce was subjected to a torrent of public outcry when that city of normally equable climate suffered a series of heavy rains, leading to flood conditions. Bob Hope and some of the other national radio and television stars took advantage of this situation to kid the city's famous climate. Hope said something about "going down Hollywood Boulevard in a rowboat."

The Chamber's switchboard lighted up like the night sky in the western mountains. A woman identifying herself as a Native Daughter shrilly demanded that the Chamber's publicity man "compel" Mr. Hope to make a retraction. The publicist patiently explained that his duties could not encompass encroachment on freedom of either press or radio, but she remonstrated that in her opinion this publicity was extremely damaging to her beloved Southern California.

Finally, the Chamber's publicity man, whose patience had been given the ultimate test, said, "Madam, in the first place there is nothing we could do about this even if we wanted to. In the second place, the very fact that Bob Hope makes such a great fuss over

a little heavy dew serves to emphasize to all the rest of the world how wonderful our climate is, most of the time."

This satisfied the good lady.

On another and unfortunately all too typical occasion, a woman called the same chamber publicist and inquired, "Have you any idea how I could find out the location of the ABC Company?"

"Have you tried the telephone directory?" the publicist asked.

"Oh," she replied, "I never thought of that!"

It all comes in the day's work.

ENTERTAINMENT PUBLICITY

The genesis of the publicity business as such was in the theater and the circus. Here the old-style "press agent" with his addiction to stunts and gags, and the spectacular and sometimes "unfactual" flamboyant, came into full bloom. He was the forerunner of the modern publicity man.

Today the entertainment publicist still operates in the liveliest and most liberal of the different fields of publicity. The vast majority of such publicists live and work in New York and Hollywood because the theater, the motion-picture industry, and radio and television are largely concentrated in these two cities. We still have the circus "press agent" and other heralds of entertainment who travel throughout the land peddling their colorful wares in newspaper offices.

The acme of the entertainment publicity man, in the scope of his work as well as in the height of compensation he may hope to reach, is motion-picture-studio publicity. An outline of motion-picture publicity procedure will give a good pattern that can be used to greater or less degree in any entertainment publicity.

In each major studio is a well-organized publicity machine. Heading the typical organization is a vice-president in charge of publicity, whose income may range from \$15,000 to several times that amount per year. Working under him in a close-knit organization are a publicity director, an assistant publicity director, and perhaps a number of secretaries.

The infantry of studio publicity is a corps of "unit men," one each of whom is assigned to work on a picture during its production. A unit man lives with a picture from conception to completion, fully developing every publicity possibility that occurs during the period of the picture's incubation. He makes news of chosen incidents, planned and unplanned. If somebody in the cast is injured, or gets into some unexpected little fracas which

PUBLICITY IN ACTION

vides an item for gossip or humor, the unit man makes the st of it.

It is his job to amass a huge library of material from which the blicity department later will produce press books, special publicity themes, individual publicity releases, and individual story asks. The unit man is responsible for both news squibs and a rary of still pictures for illustrations.

The studio publicity department usually includes the following perts:

A "city editor" who receives, edits, and distributes copy from it men.

A "feature editor" who dresses up copy for special story breaks.

A "fashion editor" who works with women's and fashion agazines.

Several photographers, who make still pictures.

One or two men to write stories to go with these pictures.

Trade-paper writers to cover the huge independent Hollywood n-magazine medium.

Distributors of copy stationed in both New York and Los ngeles.

Tie-up men who work out the appearance of stars in advertisements and special radio and TV shows, and tie-ups with other utlets involving cooperation with outside enterprises.

Under the "city editor's" direction is produced a substantial press book which usually will present a number of releases carefully scheduled over a period of time and supported by still ictures. This encyclopedia of publicity is distributed to theaters ith the finished picture, in the expectation that local theater anagers will draw upon the press book for timely and productive press releases to announce the picture to the public in local communities.

Entertainment publicity also includes theater publicity generated by the "retail outlet" of the motion-picture world. The heater publicity man or, probably more often, the general manager, because most theaters are not big enough to have publicity specialists of their own, usually has the job of preparing both publicity and advertising copy and placing it with local newspapers.

The studio's press book is the theater publicist's major source of raw material. If he does his work properly, every opening performance will be "covered" by a reviewer or critic from newspapers in the territory. In the case of the legitimate theater offering dramatic, musical, or vaudeville attractions, the person responsible

for publicity must operate without benefit of the elaborate press book. He often has instead the cooperation of the dramatic company's advance representative, who will have with him a store of both story and picture materials about actors, scenic equipment, successful recent showings, and other basic data. The theater's own publicity man has the responsibility of localizing the appeal of the coming attraction.

One of the most notable entertainment publicity men of them all was the late Harry Hammond Beall, a shining luminary of this field of publicity work in its heyday. He was the author of such ingenious stunts as having motion-picture celebrities preserve in perpetuity their hand- or footprints in the concrete entrance to Grauman's Chinese Theatre in Hollywood. This stunt is still repeated frequently today, while the imprints of some of yesterday's most famous entertainers have been preserved for immortality. The device has yet to do any harm to the attendance figures at the Chinese Theatre.

Publicizing of the personality is another specialty in the entertainment world. Outside of this firmament, most publicity is about organizations or products or ideas, but in entertainment "the star is the thing." Many top-bracket stars devote 10 per cent of their salaries to publicity. This means they spend that much money to hire their own publicist, in addition to the considerable volume of publicity they receive from the studios which manufacture their pictures.

The personality publicists who handle entertainment stars will sometimes do *almost* anything to get a story break, whether it be a squib in a Broadway column or a large story break with pictures in a national magazine. They also constantly work out tie-ups in which their clients furnish testimonials in advertising or appear as special personalities on radio and TV shows. Sometimes appearances of this kind also contribute to the income of the star.

Because the entertainment world is an artificial world and almost all of the publicity emanating therefrom is based upon color and imagination more than upon news of any real significance, the publicists in this sphere have long been notable for a variety of stunts, gags, and gimmicks—not always exactly bona fide. Yet today, even these publicists must keep their subject matter rooted in credibility if they want to stay in business.

Publicist Williams Fields, in a *Time* magazine article about Broadway publicists, made a remark which spells out an axiom to be remembered by every publicity man in the business: "An

editor who has been taken in by a press agent never forgets the incident—and should not.”

PUBLICITY FOR EDUCATIONAL INSTITUTIONS

Publicity for universities, colleges, public-school systems, private schools, and other educational establishments has become a field of increasing importance. The field has its own robust national association, the American College Public Relations Association, with 900 members. And the organization is growing fast. The group holds periodic national and regional meetings to exchange ideas, anecdotes, and techniques.

An outstanding example of good college publicity work is the program of the University of Southern California, one of the five largest independent coeducational universities in America. Administered by John E. Fields, vice-president of the university in charge of development, the program attempts to keep pace with the educational needs of the explosively expanding Los Angeles metropolitan area, which has experienced almost chaotic growth.

When he took over the program, Mr. Fields analyzed the situation in terms of misconceptions regarding and problems concerning USC (e.g., USC “is rich,” USC “needs no help,” USC “is a football school,” etc.). He set up certain directives for the public relations program.

In particular, all publicity was to be tested by one or more of these criteria:

1. Does it show USC as a product and a proponent of the private-enterprise system?
2. Does it establish the importance of maintaining independent education in the United States?
3. Does it interrelate USC and the community?
4. Does it work toward making USC as well known for literature and science as for football and track? (USC's athletic heritage has been known from coast to coast for many years, its track team having captured 17 national championships, etc.)
5. One “negative positive” constituted in brief a publicity code for USC: If you can't contribute to the *prestige* of the university, or to the public good, through a publicity story, don't write it.

Today the public relations department at the University of Southern California concerns itself with virtually every medium. In addition to the more generally utilized avenues of reaching the public—newspapers, magazines, radio, and television—USC's publicity men find great value in such media as bulletin boards, a clip-

ping service for faculty members, pennants and banners sent to groups and clubs writing in for same, and the maintaining of a series of "SC in the News" boards on the campus. The University is careful that all of its publicity retains the necessary dignity. There is no attempt at "Hollywood press agency."

USC's publicity department maintains a close working relationship with the downtown newspapers and the hundreds of community newspapers serving the Los Angeles area. In addition to the straight news stories about the daily events which take place on a large university campus—stories about faculty members, conferences, research, student activities, and university plans—the USC news bureau is constantly on the lookout for hometown yarns and human-interest stories.

When Johnny Jones is elected president of the freshman class, or elected to a committee on the student senate his home-town newspaper gets a release telling of his election. Graduation lists are "home-towned" each year. The USC publicity department feels that these home-town stories are the "lifeblood" of the business.

Human-interest stories are many on a college campus, but it often requires the cooperation of the faculty before the publicity department hears about the story. Many of the stories are discovered quite accidentally. A member of the USC publicity department happened to be talking to an English professor one day when the professor mentioned that a nationally known husband and wife science-fiction writing team was enrolled at USC—and of all things, they were both working toward degrees in English! The stories that followed found their way into newspapers from coast to coast.

On another occasion, a USC professor attending a faculty-club luncheon recognized one of the speakers—who was a visiting German student—as a member of the German Army who had captured him during World War II. The professor later escaped, but the "reunion" eight years later made news!

Stories with a possible photo "gimmick" also prove valuable in university publicity. When USC's graduates went over the 60,000 mark recently, the dean of students was called upon to assist in the selection of the "60,000th graduate." The forthcoming photograph showed a typical—and beautiful—USC coed, in cap and gown, pointing at a chart which showed the progress of USC graduates through the years, and carried in large letters, "USC's 60,000th Graduate."

Publicity for special events and conferences is always planned well in advance. The announcement during a staff meeting in

February that the USC School of Commerce was to present a six weeks' educational program starting in *July* for employees of the Santa Fe Railway Company was the signal for the publicity department to begin its planning. Because the "Institute" was a new venture in educational circles—in which a company sent employees, ranging from master mechanics to vice-presidents, to college—the program was of national importance.

Announcements of the course were sent to all local and national sources. Once the course was in progress a series of press conferences was held on the campus for financial editors of newspapers and for magazine writers. In addition, a special group of free-lance writers was contacted. Photographs of each of the thirty men who took the course—and their families, who came to college too—were sent to the corresponding home-town newspapers across the country. The publicity departments of both the university and Santa Fe worked hand in hand throughout the course, ensuring that the story would be told in the best possible manner. The resulting publicity proved valuable for both USC and Santa Fe—newspapers, radio, television, and national magazines all carried the story of the new venture in higher education.

When USC recently embarked on a new educational television experience—offering a course in Shakespeare for credit via video (called *Shakespeare on TV*)—the staff was called upon for many types of assistance. The idea, which originated in the USC public relations department, was carried to local television officials to determine the availability of public-service time. After CBS agreed to the basic idea, the USC publicity staff sat in on numerous meetings to determine the content of the course, how the course should be publicized, and the materials needed to "advertise" the course. The professor—one of USC's nationally known faculty members who had been "sold" to *Life* magazine as one of its "Great Teachers" in the special education issue—was a part of the original idea, and was of great value in "selling" the course to the television station.

A brochure was drawn up by the publicity department at USC. Some 5,000 of these were sent to persons requesting information about the course—persons who viewed the six "warm-up" lectures preceding the actual course. The lectures were used as a means of advertising, and proved their value when more than 1,150 people signed up for the course.

Of these, some 400 paid \$12 for a course giving one unit of university credit, and 750 paid \$5 to "audit" the course and receive

the professor's university-course outline. There is no accurate way of estimating how many additional thousands of people viewed the program, carried on KNXT, the CBS television outlet for the Los Angeles area.

During this venture the USC and CBS publicity departments cooperated closely to announce the course to the public via all possible media. All clerical work was handled by USC's extension division. Follow-up stories were sent out while the course was in progress. National publicity attention was attracted by the uniqueness and timeliness of the course.

The USC publicity department feels that whatever success it has achieved has come as a direct result of "educating" the USC faculty and staff as to "what is news." The university is much too large (USC has 16 schools and colleges and more than 17,000 students attending during the day and evening) for a comparatively small staff to "cover." Faculty members, who are out in the "field" where the news is being made, are often the best legmen the USC publicity department has.

The university's publicity department consists of three full-time professional people, but this manpower is expanded many times by the literally scores of contributions made by faculty members, students in the school of journalism, and members of the administrative staff.

PUBLICITY FOR SERVICE ESTABLISHMENTS

Cafés, restaurants, cabarets, dance pavilions, hotels, night clubs, and similar organizations have problems broadly comparable to entertainment publicity.

News about them will usually consist of openings or alterations, events held on their premises by outside organizations, and the appearance of prominent celebrities as guests.

Since the publicity man must frequently depend upon the friendship and good will of newspaper columnists and writers to obtain mention of these establishments, he will frequently arrange for his client or himself to be host to columnists and other writers. Frequently the publicist can obtain favorable mention of such an establishment by seeing to it that newspaper editors are explicitly informed of all special events taking place on the premises. Frequently he will attend such affairs himself and, where they do not justify direct coverage by newspapers, will gather the facts and provide coverage to the city desk. This service to the newspapers will frequently be rewarded by story treatment.

Service establishments can also be publicized in media in their own sphere of activity, such as the Duncan Hines books, the Triple A guides of the American Automobile Association, the pages of automobile-club magazines, and certain newspaper and magazine columns which write up the doings of celebrities who spend a great deal of their time in such public places so they will be seen.

The hotel publicist can provide to the newspapers a daily list of prominent people staying at the hotel, in some cases arranging for interviews if the subject is prominent enough to merit such treatment. Of course, sometimes the visiting celebrity will be on vacation or have some other reason for desiring privacy, in which case he should not be bothered unless the newspapers have word of it and originate the request to talk to him.

The hotel publicist also has a good opportunity in the circulation of stories to home-town newspapers about the appearance at the hotel of citizens from these communities. This will bring the hotel's name before the readers in distant locations, and thus over a period of time bring the name of the institution before a number of people who may later visit the city and become patrons.

All service institutions which provide public entertainment give the publicist the opportunity for exploitation of personalities on drama pages.

Publicists for these institutions can work with convention bureaus, chambers of commerce, and similar civic groups to develop tie-ups which will extend the name and fame of the client institutions.

COMMUNITY PUBLICITY

Following the remarkable success of Southern California and Florida in selling themselves as vacation lands and tourist targets throughout the nation, a growing number of states, cities, counties, and other political subdivisions have developed publicity and advertising programs of their own. These are financed through tax funds or a combination of tax funds and industrial assessments.

Originally such community publicity was aimed principally at tourists, although today it may also be pointed toward greater industrial development of the advertised region, or the attraction of full-time residents, or the sale of the region's products.

Sometimes such programs are conducted by the city or state itself, while at other times, such as the case of the All-Year Club of Southern California, a private organization is established and

financed jointly by political subdivisions and such service industries as have the most to gain from the program. The All-Year Club receives funds from the different counties in Southern California as well as from hotels, resorts, transportation companies, and other business interests which have a direct stake in the Southern California tourist traffic.

Frequently a heavy emphasis in such programs is placed on paid advertisements, chiefly in national magazines and large metropolitan daily newspapers located in heavy population centers from which the region hopes to draw. However, most operations of this kind also involve publicity effort. A major activity will usually be a series of special events. The All-Year Club of Southern California does not sponsor such events, but it provides publicity assistance to some 300 community pageants in Southern California's ten counties. Each one of these is designed to attract publicity attention and tourists, and the aggregate is a colorful year-round presentation of festivals and fiestas in keeping with the Spanish traditions and general pleasureland attributes of the southwestern corner of the United States.

Publicists directing programs of this nature also work with magazine editors and special writers and travel editors in newspapers to capitalize on the publicity possibilities of the region's tourist attractions.

One advantage enjoyed by a publicist in this field is that he has the opportunity to work with many specific localities in his area, and with the different special events, companies, and organizations, to focus attention on special features of real interest not only to editors but to readers all over the country.

GOVERNMENT PUBLICITY

Publicity in behalf of government agencies provides employment to unnumbered thousands of Americans. Many legislators and others outside of government believe that there are too many paid publicity men in Washington, and that no agency should spend public money to sell itself by establishing a self-serving propaganda unit. Because of the widespread opposition to having too many publicity men in government, they are frequently listed under other titles, such as information director, or even, in many cases, an indefinite title, such as secretary, which gives little clue to the publicity nature of the work done.

Publicity work for government can be broken down into many facets, such as international publicity or propaganda in behalf of

government policies, publicity work for bureaus and individuals, and publicity for elected officeholders to pave the way for their reelection.

The most basic division in government publicity is between the *information* type of publicity, designed to get factual material before the public and perform a service, as opposed to the *propaganda* type, which is designed to perpetuate or expand a government bureau.

INFORMATION TYPE OF GOVERNMENT PUBLICITY

Illustrating the handling of a government information program at work, the Bureau of Land Management of the Department of Interior had the problem of handling some 150,000 inquiries a year from veterans and others on how to get a piece of public land. The only available information on the subject was a gobbledegook type of circular and an ancient press release. Under the Small Tract Act passed in 1938, parcels of public land of five acres or less are leased with option to buy. The purpose of this legislation was to break up the remaining public domain into smaller parcels, so that more people could get some. The steps taken by the department were the following:

1. Present the information in fresh, simple language in a one-page fact sheet. This form was chosen instead of a printed pamphlet to make possible frequent and inexpensive revision, since thousands of copies would be sent out. The efforts of the information department to interpret the legal language led to simplification of small-tract regulations, with resulting better public service.
2. A preview "land opening" was staged as a dry run and subject for publicity coverage. Representatives of all Washington papers, government correspondents, radio, television, and other media were invited. Widespread publicity resulted.
3. Magazine writers were contacted. Many of them developed feature material. *Coronet* published an article under the title "Vacation Homes for \$1 an Acre." The magazine widely distributed postal cards advertising this article. The result was more than 20,000 inquiries to the Washington office alone, with uncounted additional thousands to the seven regional offices.

One result of this publicity program was unique in the annals of government activity. The small-tract development in Southern California alone placed some two and a half million dollars in new revenue on the tax rolls by transferring government lands into private ownership.

Illustrating public-service type of government publicity at its best on a local level, a television program in Kansas City, Missouri, has been developed to create better understanding between the citizens and their nonpartisan government. As described in *Public Relations News*, the program is called *This Is Kansas City, Missouri*. In the program, the city manager and other public officials report to the public every week. History and development of the city, operations of the city council, and activities of the city's 21 departments are included in the subject matter. Films, charts, and other visual aids are used.

The program is planned by a committee that includes heads of the city's departments. They report directly to the city manager. Reports on developing the program are made to city employees to encourage a feeling throughout the city's staff that public relations and better public service are the job of every employee of the city.

How cooperation of local newspapers can help a worthy city-government publicity enterprise was illustrated in the City of Brotherly Love. Originating from a suggestion by Philadelphia's Bureau of Public Information and Service, the three major metropolitan dailies of that city distributed as a public service a million and a quarter 16-page illustrated annual reports of the city's first year under its new Home Rule Charter. Through the cooperation of the *Inquirer*, *Bulletin*, and *Daily Mirror*, this message of city government at work was made directly available to every family in the city.

PROPAGANDA TYPE OF GOVERNMENT PUBLICITY

One of the most notorious examples of a government agency spending public money to promote one political and social viewpoint was the program conducted by Oscar R. Ewing, Federal Security Administrator in President Truman's administration.

Mr. Ewing summoned a National Health Assembly in Washington, sending invitations to medical and dental leaders, women's club officers, religious figures, farm and labor people, and representatives of a number of other organizations. Some of those serving on the steering committee represented bona fide and widely known organizations, while others were apparently there on their own recognizance. A few were names known for left-wing sympathies.

Using the Assembly as a springboard, Mr. Ewing authored a booklet called *The Nation's Health—A Ten Year Program*, a tract thousands of copies of which have been printed and distributed at

government expense. The book was an elaborate argument on behalf of compulsory socialized medicine to the United States.

Without going into the merits of socialized medicine or of the points made in the tax-subsidized book, this entire situation is an illustration of how a prominent public official can use the prestige of his office and the funds of the taxpayers to engage in major-scale propaganda. This he did by summoning important people from all over the country to a national meeting and using the situation as a basis for publishing a book for widespread distribution.

The question of government publicity is a complex one in our age, when such violent controversy shakes the political world and the question of whether free enterprise or an all-consuming government should prevail divides the minds of men. The *Toledo Blade* covered this question deftly in an editorial (quoted in *Public Relations Journal*) which gave a fair presentation of both sides in spelling out one of the most important questions the profession of publicity poses to society:

That was a loaded question the Public Relations Society of America put to a discussion panel when it asked whether public relations men employed by the government are providing information for the public benefit or doing special pleading for the political ins. If the question in that form could be answered then there might be some chance of shutting off the eternal debate over whether public relations people in federal service are spreaders of light or masters of deception.

All during their stay in the wilderness, earnest Republican politicians inveighed against the vast horde of U.S. public relations men—i.e., “information specialists,” press agents, publicity men, or promoters. They were flooding the country with Democratic propaganda. They were bringing pressure on Congress for appropriations. They were promoting the personal political fortunes or the pet programs of scheming New Deal bureaucrats. And the crowning insult added to this unspeakable injury was that all these offensive activities were being conducted at public expense.

But such bitter criticisms of the public relations men didn't go unanswered, either by the Democrats or by less partisan defenders. Veteran Washington newsmen pointed out that the machinery of government has become so complex that coverage of its activities is immensely aided by federal information employees who know both the problems of news-gathering media and the detailed workings of their own agencies. On a more philosophical plane, the public relations men themselves could justify their mission by pointing out that the citizen is entitled to information about his government and that government officials are entitled to receive technical assistance in presenting it.

Neither the attack nor the defense gets to the heart of the problem. Government public relations obviously can be a useful device for providing legitimate information. It just as obviously can be a means of putting the publicity arts to highly improper uses. The difficulty lies in being able always to draw clear distinctions between its beneficial and its insidious manifestations.

There is federal legislation whose intent is to prevent the use by government agencies of tax funds to influence legislation. But where is the line between providing information helpful to the public and building a fire under congressmen? Or between advising an official on the most effective way to present a government program and giving him advice as to how he may conceal or doctor information to make it look good? Or between presenting a department's official view and burying the hatchet in a rival agency?

We do not profess to know the answers to these questions and others like them. But since the public relations man is apparently too valuable an adjunct of modern government to dispense with, it is to the public's interest that his role be clarified. Perhaps methods can be devised of retaining his services as a provider of information while limiting his employment as provocator or propagandist.

VOLUNTEER PUBLICITY

Many women's clubs, service clubs, special societies, and other organizations desiring publicity appoint publicity chairmen to do the job for them. Frequently these people are not publicity men at all, but are lay members who have been handed the job of trying to get the facts about the organization before the public.

This can be a confusing assignment, because these volunteers are going into a technical field to compete with the hundreds of professional publicity people at work every day to place material in the media of communication.

The newspapers are usually glad to print stories about volunteer organizations, providing the material is presented to them in something approaching usable condition. The real difficulty for such volunteer publicity workers is to know how to go about the task they have undertaken. They cannot be expected to do a technical job with professional polish, but a few basic pointers might help them to serve the newspapers more efficiently and get better results for their organizations.

1. Study the problem. The newly appointed publicity chairman should seek out some friend in the publicity business and discuss the publicity situation in the particular community—what media should be used, what editors would be interested in the club, dead-

lines, how to write copy, how to prepare pictures, how to handle club meetings and special events, and other details.

Women's clubs and women's auxiliaries are subjects of news interest to the women's pages of local newspapers. Women's editors like to get all such material and will use it when it arrives in usable form. Frequently they will go to a great deal of trouble to use some of this material even though it reaches them in impossible condition and they must telephone key persons to get a story straightened out. They do appreciate a reasonable degree of care in its preparation, and the better form the story is in, the better the chances it will receive story treatment in the press.

Volunteer women's chairmen are advised to get acquainted with the local women's editors and discuss the problem with them and make a special effort to give them personal service.

2. Volunteer chairmen cannot be expected to turn out a professional newspaper story. They should, however, in sending announcements to the papers, make sure to include all of the following details: Date, time, and place of meeting. Name of chairman and speakers. Discussion topic or title of talk, and purpose of the meeting. Any other names that will be important at the meeting, for example, persons giving special reports, appointments to be announced, and other such information.

If the material is typed it stands a ten times better chance of getting a good reception than if handwritten.

3. *Timing.* Women's pages are seldom edited on a day-by-day spot-news basis. Announcements of meetings or follow-up coverage of such events should be sent in as far ahead of time as possible. This gives the women's editor a choice of several days in which to use the material. She is thus better able to fit it in when she has a slack period, and this naturally increases the possibility of its use.

4. *Pictures.* Sometimes pictures built around the activities of such clubs will be welcomed by the newspapers. If the publicity chairman has a personal acquaintance with the editor, it might be well to discuss with the editor the possibilities of a proposed picture before going to the expense of taking it.

Amateur photography is a fine hobby but seldom achieves newspaper publication. Where photography is to be attempted, a professional publicity photographer should be engaged. He will know how to set up and handle the picture, see to it that the captions are right, and otherwise create photographic material which will have a chance of publication.

5. Invite the press. At any time an event is held, the appropriate

editors should be invited to attend. In many cases they will be glad to do this. Where they cannot do so, they may request that the publicity chairman "cover them" on the proceedings. Where a meeting has enough importance to justify follow-up coverage, the publicity chairman should assemble the information, type it if possible, and send it to the newspapers.

In the case of an unusually important meeting, especially one in which officers are elected or a prominent speaker appears, it sometimes will be desirable for the publicity chairman, instead of writing the material up and sending it in, to get the information and telephone it on the spot. Where a time element exists any slower means of communicating the information may result in its not being published.

6. "Remember there are others." Every publicity man must always remember that there are others. There are plenty of others, and they produce a total mass of publicity far too great for newspapers to print. Where a volunteer publicity chairman sends in copy or pictures, even though, in advance, the editor might have expressed interest in receiving the material, the chairman should realize that possibly the material cannot be used. In this event the chairman should neither be angry, confused, crestfallen, nor crushed. It happens to the topmost publicity men in the land.

The editor's job is to take the most newsworthy material from a great mass of offered information. It just might happen that the editor will not have space to use any particular offering by a volunteer chairman. This does not indicate any lack of appreciation of the publicity chairman or of his organization. The volunteer publicity chairman, like the professional publicity man, should take such disappointments in stride and try again. The chairman should not needle or nag the editors to publish his material, but realize that the editor has his problems, too. If the material is carefully planned and submitted in an orderly fashion, and is basically newsworthy, the chances are good that it will be used a great majority of the time, although possibly in capsule form. Space is at a premium.

Some newspapers from time to time publish articles to help volunteer chairmen do a better job of serving their organization and the press. The Los Angeles *Times* Women's Department has published a number of articles on this subject over a period of time, for example. Also, the *Times* goes so far as to present an annual press conference for club and women's organization presidents and press chairmen. This has become so popular that the *Times*

auditorium is filled with eager representatives desiring to learn how to handle press relations for their organizations. The program includes preparation of copy, timeliness, story possibilities, photographs, features, spot coverage, as well as general information on present-day newspaper problems by heads of departments.

Various staff members of the *Times* present talks on different aspects of the work. There is plenty of information about what makes news, how to report it, and how it fits into the program of a club. The last half hour is given to discussion and questions from the floor.

PERSONAL PUBLICITY

Almost any kind of work a publicity man does is personal publicity for somebody, because, whatever field he may specialize in, he will build a large number of his stories and features and campaigns around one or more personalities. Names make news, and people are more interesting than things.

However, some publicity men concentrate specifically on one or more personalities. This is most prominently true in the entertainment field, but it is likewise true in business, political, and other activities.

One of the famous examples was the work of the late Ivy Lee, dean of publicity men, with John D. Rockefeller in humanizing the individual who had once been considered to be an almost inhuman, inaccessible, fabulously rich being from some other world. Ivy Lee did many things, but the best known, and most effective, was one of the most simple. He arranged for the old gentleman to carry pocketfuls of fresh new dimes around with him and distribute them to children and poor people. By this simple expedient, the fact that Rockefeller was a human being was established with the American public. Ivy Lee humanized the Midas of his day, and he did it with dimes.

Many famous personalities have built themselves up without having a full-time publicity man or perhaps with the aid of a number of publicists who have come into their lives. This is particularly true of political personalities.

To achieve personal publicity, a man must be willing to work—to do some of the things which will bring publicity. He must have both the intelligence and the will to get along with the press. He must be willing to do things which make news—accept appointments to prominent chairmanships, make speeches, appear on radio

and television, hold press interviews, make trips, and do other things which make news.

A prominent person who actually has some substance to him, who enjoys an attractive personality, and who has some type of outstanding ability can be built up by a good publicity man if he is willing to do things which makes news.

Here are a few of the ways to build personal publicity around a subject: quote him, put him at head tables, photograph him with celebrities, get him booked to make speeches, report interesting tidbits about him to columnists, encourage him to write more letters, report the honors he wins, have him written up in important trade publications, publicize him whenever he wins an office or an honor, make him available to reporters, book him for broadcasts and telecasts, encourage him to accept chairmanship of committees and campaigns, arrange for profile feature articles about him in magazines and newspapers, create opportunities to place his name before the public.

JOINT CLASSIFICATIONS

Many individual publicity undertakings can be classified under two or more of these fields of publicity. YMCA publicity might be considered in both the association and fund-raising categories. Motion-picture publicity is primarily entertainment publicity, but many times it is also business and personal publicity. Every classification becomes personal publicity when the publicist is building a story or project around a personality. Convention publicity might be of any type, depending on the classification in which the convention itself belongs. Chamber of commerce publicity is basically association, but it also may be business or personality or community in character. Sometimes it becomes political.

Many holders of public office have their own personal publicity representatives constantly putting them in the public eye, because everything a public official does is bound to get publicity. The principal job of his publicist is to help him get the right kind of publicity. The mayor of a big city will get his picture in the metropolitan dailies sometimes with almost daily frequency, and his name will hardly ever miss an issue of the newspapers. At the same time he will work with different business organizations, fund-raising drives, political campaigns, conventions, community enterprises, in a wide variety of activities, so that his publicity operation in the course of time "goes across the board." His publicity man helps by

writing speeches and statements and keeping alert that the mayor appears "at the best times and places."

Any breakdown of publicity into different fields must be arbitrary. We have named twelve, but it has been broken down in smaller or greater numbers by others. The significant fact is that there are many different types of publicity for potential publicity men to consider. This illustrates the versatility of the publicity profession and the change of pace and approach called for in the career of almost every publicity man.

XIX

PUBLICITY AS A CAREER

WHEREAS fifty years ago there were only a handful of publicity men as such in the United States, today there are thousands. In fact, there are several hundred listed in the classified telephone directory of each of our largest cities, in addition to a large army of publicity men on the payroll of publicity firms, advertising agencies, corporations and social-welfare operations, government, and other activities.

Because of the glamour of publicity, there are undoubtedly as many *would-be* publicists as there are publicists, but it is still true in publicity—as in every other walk of life—that there is plenty of room for good workmen.

Where do publicity men come from? Undoubtedly the vast majority have had newspaper experience at some time or another. The best advice to any young man who aspires to work in the publicity field would be to put in some time at newspaper work. Others have come up from such media as radio, television, and magazines. Some have moved over from selling, sales promotion, and advertising. The rest move up through various occupations, getting into publicity—some by accident, and some by design.

One excellent publicity man started as a clarinet player in a band, and, after years as a musician with little or no experience or education in self-expression, suddenly was made publicity director for a union. With enthusiasm and determination, he purchased every book he could lay his hands on about publicity and public relations, took several courses, and labored unstintingly to improve

himself, until today he is one of the outstanding union publicists in the country, edits an excellent slick magazine for his 15,000 members, and turns a mean phrase either at the typewriter or from the speaker's platform. And he is teaching a publicity course of his own!

WHAT MAKES A PUBLICIST?

These qualities are important in the make-up of a publicity man:

Instinct for the Business. A person with a creative mind, promotional enthusiasm, the ability to assemble facts, the perceptiveness to see a story, a certain organizational flare, and a gift for self-expression may be said to have an instinct for publicity.

Mastery of Media. The more a person knows about the mechanics of the different media of communication, the better equipped he is to excel in publicity. Of primary importance is newspaper know-how. Without this, nobody can expect to get far in publicity work. Beyond that, the more a publicist knows about radio, television, magazines, outdoor advertising, and all the other media, the better he can serve his clients. He also needs to know about such smaller tools as clipping services, wet prints, processes like mimeographing, and what different types of writing style are required to serve the different media.

Organization Ability. A person with *executive* ability—which means the ability to create and manage an organization and make the component parts of it work together to accomplish a program—has the basic mental equipment to be a good publicity man. Sometimes such a person, even though relatively limited in mastery of the media, can make a spectacular success of publicity work. The directing of publicity, like the directing of an orchestra, basically consists of coordinating a large number of different instruments and making them all work together to bring out a beautiful end production. The premium ability is the ability to bring all of the different media into play together, rather than in a limited knack for handling only one “instrument” or medium.

Ability at Self-expression. Some publicity men whose grammar and literary style are atrocious still manage to command important positions in this work. However, such men are rare, and indeed fortunate. The basic equipment of any publicity man is to be able to write well, and the most highly competent publicity executive is one who can do a better job of writing than anybody on his staff.

The ability of self-expression, for publicity work, includes ability to write with great speed under fire. It also should include

the ability to speak, because frequently a publicity man is the only one who can do the necessary job of selling and educating a committee or group to cement together the parts of his program.

Ability to Edit. The publicity man should know how to edit. This includes ability to screen copy and remove flaws which will delay or prevent attainment of an objective, or which will upset or annoy clients. It also includes the ability to teach those working under him how to do a job the way he wants it done.

Be an Extrovert. While it may not be essential for a publicity man to like people, it helps. And he must like people if he is going to enjoy his work. Publicity involves a constant round of relationships with people—with people in client organizations, with people in media, and with people in many other organizations through whom tie-ups and arrangements are made. There are few professions in the modern world which require contact with greater numbers of people. The basic requisite for successfully working with people is to like them. While the mere fact that a person likes people by no means alone qualifies him to be a publicist, it can be an important asset.

Ability to Think Under Fire. An active publicity man will encounter many situations in which he must make decisions and get things done under extreme pressure. Pandemonium is a regular ingredient of the publicity business. Confusion is an element which always attends the climaxing of a big special event or campaign. A good publicity man is one who can see through the confusion, organize, and work his way out of it. A publicist who only compounds confusion is in the wrong business.

Common Sense. Some pundits in the field of public relations will claim that public relations and publicity people need a deep academic background, ranging into law, economics, psychology, sociology, and a number of other "ologies."

All of the knowledge in the world will not save a publicity man who lacks common sense. This term would include, when applied to the publicity profession, a wide *interest* in many fields. It emphasizes, rather than a vast fund of knowledge stored in a mental filing cabinet, the knowledge of where to go to quickly find needed information.

Common sense, for a publicist, would include an instinctive grasp of human nature, mass psychology, and public opinion. Often there is neither time nor resources to take a public-opinion poll, but top-grade publicity men have a certain sixth sense for doing this in their own minds. They know how people will react.

R. L. Nafziger, president of Interstate Bakeries Corporation, who has displayed a genius for creating and recognizing advertising campaigns which will appeal to popular imagination, said it succinctly when he appeared on Edward R. Murrow's *This I Believe* feature:

I believe that success in life—whether it be in the attainment of fame, fortune, or friends—comes in proportion to a person's ability to understand people, to know what people want.

A fortunate few are born with the quality of knowing or divining what other people want. The quality can be cultivated by years of experience, by spiritual maturing, by applied study. It is worth the effort to "know what other people want" because knowing this and doing something about it can lead to success in the pursuit of happiness.

The first thing to remember is what *you* want is not necessarily what other people want. Thinking of what other people want does not start with self, it starts with the Golden Rule. It comes from the heart. Basically, a person must love others. I believe that I must *feel* for others before I *think* for them. Success will often elude the man ambitious only for his own aggrandizement and choose instead to bestow its rewards upon the man who finds the answer to the question, "How can I help others in what I do?"

Common sense also includes seeing through a mass of confused facts and quickly cleaving one's way to the core of the situation. It is a publicity man's job, every day of his life, to bring large masses of information into focus and thereby project a few simple, easily-grasped "selling" ideas into prominence and public awareness. Common horse sense will serve the publicity man better than all the erudition in the world.

Love of Adventure. The publicity business, which has many civilized refinements to attract a keen mind, is nevertheless a rough and ready business, full of constant challenges, crises, and climaxes—plus a mass of sometimes daily confusing little problems. The publicist at times is a sort of fireman of business. Situations develop suddenly and unexpectedly. The publicist must be prepared to swing into action in the middle of the night, or during a holiday; he must be ready to jump into an automobile, an airplane, or a train and quickly move his operation from one environment to another. He must be at home under almost any conceivable set of circumstances, and frequently is called upon to do his best and sharpest work under unplanned and difficult conditions. Without a spirit of adventure he will frequently be unhappy—if not ineffective.

Imagination with Judgment. A publicity problem to many persons competent in other walks of life might seem to be a pile of data. The Army is often referred to by some of its unwilling members as "organized confusion." The raw material of a publicity man is much the same—he needs imagination to convert the sometimes abundant raw material of a given problem into stories, pictures, broadcasts, telecasts, pamphlets, and other neatly turned-out messages to the general public. He may be required to turn an academic, dull, or uninteresting accumulation of facts into something which will attract attention with dignity. In a few fields of activity, such as the circus and entertainment worlds, there is not always a high premium on dignity; but in most fields of potential publicity enterprise, dignity is a prime requisite. The attracting of attention requires imagination, while the maintenance of dignity requires judgment. The combination results in *favorable and constructive* publicity.

Physical Stamina. Publicity has been called a young man's business, because it has a faculty, sometimes, of inducing premature gray hairs. In many of its phases, it is no calling for a person who tires easily. During a campaign climax, a publicity man must frequently work eighteen or twenty hours a day, every day in the week, directing a number of operations and getting out a volume of material to reach a planned crescendo. In good campaigning the planned publicity is rolling toward its climax with all of the speed and momentum of a train rushing downhill. Meanwhile, the publicist is sitting on top of the volcano; the unexpected may strike from any direction. He must handle every crisis, whether it is of his own invention or strikes like lightning from the sky. A strong constitution and steady nerves are indispensable.

Business Experience. Publicity is a glamour business, like the stage, the screen, or aviation. This attracts heavy competition with large numbers of would-be publicists constantly striving to "get in" and loading the market by their willingness to undersell themselves.

The wider business experience a publicist enjoys, the better able he is to perform in a number of different fields of publicity. Business experience enables a publicist to protect himself against working for too little, and broadens his mind and his perspective so that in doing a sound publicity job he is simultaneously doing a good public relations job for those he serves.

It takes a certain type of mind and approach to life to make a good publicity man, just as it requires a man of a definite mold to be a good doctor, lawyer, or specialist in any other line. The

true story is told about an interview with the president of a nationwide corporation and a field editor of *Time* magazine. The executive was being considered as a subject for a *Time* cover story, which would have made splendid publicity for him personally, and for his company. It was proposed to build the story around his acquisition of several new business enterprises, with a background account of how he had built his large corporation from small beginnings in a Middle Western city. The president sent the *Time* representative to see his treasurer about certain technical details of the operation. The treasurer said to the *Time* man:

"I don't see how you can make enough out of this to blow it up into a cover story. We are going through reorganizations of this kind all the time. It is routine with us—standard operating procedure!" Thus the treasurer—outstanding in his own line of work—succeeded in talking *Time* magazine out of giving any story treatment to the situation.

ADVANTAGES OF PUBLICITY WORK

It Is Creative. A publicity man must *create* news. Publicity is therefore a constant challenge, a stimulus to mind and spirit, and a *live* business.

Contacts. The publicist constantly meets people in every walk of life. He meets his clients, the friends of his clients, the men in the media of communication, and his colleagues in the publicity, advertising, and public relations world. The publicity man must meet people and work with them to get his job done. This means that over a period of time he is constantly expanding his own circle of contacts, which improves his ability to perform and equips him for bigger and bigger assignments.

The Satisfaction of Shaping Public Opinion. The publicity man is the sculptor who shapes men's minds. In this way he places the stamp of his own mentality and his work upon the progress of society. Few activities can give more satisfaction to an intelligent man.

Good Upper-bracket Pay. While the publicity business produces few (if any) millionaires, a top publicist makes an excellent income and can frequently qualify for more remunerative pursuits in an executive activity.

Minimum of Cut-and-dried Training Necessary. Doctors, dentists, and lawyers must invest three or four years of heavy academic training on top of the usual undergraduate university curricula. Ministers, physicists, and CPAs must study long and patiently and

master intricate techniques. While education will benefit a publicity man, many publicists make their way in this work without a formal education.

The publicist takes his lesson from the book of life. Knowledge of life rather than knowledge of books is the raw material of the publicity man. Frequently, the less he knows about a technical subject at the outset, the better job he can do, because his task is to interpret the recondite to the general public in simple, everyday language.

While many professional men must bind their minds in chains and spend countless hours in the laboratory and the classroom throughout their careers, the publicist improves himself in the freer air of human relationships and rough-and-tumble experience. It is his job to know a little bit about everything and not too much about anything except the tools of his trade. These he masters by the constant refinement of experience. It is no accident that the publicity profession is sometimes called "the publicity game." This appellation is seldom made to the law or medicine or dentistry. Publicity work actually has a happy faculty of being a game—a highly skilled one, a highly enjoyable one.

Glamour. What is glamour? It is something the public thinks surrounds a motion-picture career, the life of an author, and, indeed, the work of a publicity man. A publicist's friends will see big story breaks and spectacular special events. Many of them cannot comprehend the long hours of drudgery, the constant pounding of typewriters, the many good news and story breaks which are either cut to ribbons or ruled out by the sudden development of spot news. Glamour isn't what it seems and, in most careers that are supposed to have it, it is built on a foundation of long hours and copious perspiration. It is still there in the public mind, and it can be there in the publicity man's mind if he loves his work.

Publicity Is a Growing Profession. Publicity as a vocation is relatively new among the specialties of human activity. The increasing complexity of civilization and the constant growth and increase in the methods and media of communication, together with the growing speed in the pace of modern life, are forever increasing the importance of public opinion. Publicity, therefore, is a young business, for which there is a growing need accompanied by a growing appreciation. The publicist is on the threshold of an occupation which plays a role of ever-increasing importance in

modern life. The publicity man is in a field where his opportunities can grow in proportion to his experience and expanding ability.

DISADVANTAGES OF PUBLICITY WORK

The Charley McCarthy Element. The publicist is often in the position of expressing what somebody else thinks. Sometimes he is the Charley McCarthy for his client—for a political official, an industrial executive, a financial leader, or a committee chairman. Sometimes publicists work for organizations representing an attitude contrary to their own, as when a Republican does publicity work for a Democratic campaign. Even the publicity man who works for an organization he likes and believes in is ghost-writing for the boss in some cases. What the chief says goes, in the final analysis. In many respects, what the publicist believes will be secondary.

Any sincere, conscientious practitioner of the publicity craft can and should accept employment only from persons, companies, and organizations in which he believes. Publicity men who follow this policy will usually be happy in their work because in reflecting the attitudes of their employes they are reflecting their own. Providing the publicist and the people he serves agree in their broad general philosophy, their policies, and their attitudes, the little differences which arise will be relatively immaterial.

When the basic beliefs are compatible, the publicist will be expounding his own beliefs and ideas in carrying out the wishes and policies of his employers. More than that, if he is highly able and creative, he will frequently be calling the signals and selling his employers on the courses they should take and the expressions they should issue.

Where the publicist and his employers are "coming in on the same beam" and minor differences of approach or handling are involved, naturally the final word will rest with the employer. However, such discrepancies are of relatively little importance when the two parties believe in the same general objectives, and are working toward and achieving them.

Difficulty in Getting Recognition. The receiving of recognition is considered by many employee-relations authorities as being even more important in the business of "being happy in your work" than financial remuneration or rapidity of promotion. A person spends from half to two thirds of his life working for a living, and if he is not actually happy in *doing* the work, life can become miserable. For general happiness in living, "being happy in your work" ranks

almost on a par with such basic factors as liking the people one lives with.

The happy publicist is one who accepts at the outset the fact that he is a behind-the-scenes operator. Others will receive the public acclaim, usually, as the result of his inspirations and accomplishments. The employer will reap the rewards of public prominence and usually a major degree of the profits arising from successful achievement in publicity. The publicist labors in his vineyard unheralded and unsung. If he receives a few timely pats on the back from the people he works for and from some of his coworkers in the craft, he will be having all that most publicity workers expect in the way of public recognition for their talents. A person who likes to have the limelight concentrated upon himself should choose some other calling. The publicist who really enjoys his work is a man who takes pleasure in quiet operation, with somebody else receiving the bouquets and taking the bows.

The person who contemplates entering the publicity profession should accept it as a basic plank in his code that he will not be a publicity seeker for himself. Nobody loves a publicity seeker. Newspapers and other media, while they warmly welcome the efforts of one man to publicize another, if the publicity effort results in *news*, will almost invariably react adversely to efforts of any man to publicize himself. The person being publicized will receive far more attention from the media if he is genuinely or at least apparently modest and retiring as far as the publicity spotlight is concerned. The publicist himself, by the standards of his trade, should prefer in his own mind and heart to remain anonymous to the general public, taking his acclaim in the form of recognition from those who engage him for the work well done.

Within the publicity field itself, some publicists receive far more results with their efforts than others. The publicity representative of an important government bureau or an active chamber of commerce or popular charity will receive a far greater volume of publicity breaks than the publicist for a commercial enterprise, a corporation, or a controversial cause. Frequently the publicist in the latter category must have more ability, as publicity for nonprofit operations and popular causes is much easier to obtain. The compensation for the publicist who has a tougher problem will come from his achievements in overcoming his difficulties. In addition, he usually is paid more money.

Publicity Can Be Underpaid. By the law of supply and demand, there are so many who seek publicity work that they drive down the

price paid for publicity talent. Many organizations rely on the free services of publicity chairmen or the best efforts of functionaries whose major responsibilities are in other lines. The ranks of publicity workers are often filled, especially in the lower brackets, with eager aspirants who are willing to sell their services for a small consideration to get a foothold in the business.

The situation is illustrated by the case of an army officer at the end of World War II who was retired from flying pay (time and a half) into public relations work. In this he was far from distinguished, but proclaimed his intention of remaining in the service and continuing to draw his pay for generally substandard performance. When asked on one occasion by a fellow officer why in the world he wanted to stay in the Army when he could get a discharge, he responded, "Where else can I get paid \$400 a month for learning the publicity profession?"

In many situations, a highly paid executive bearing a title like "public relations director," who knows little or nothing about publicity, is a superior officer to some publicity man who is a good producer and is maintained on the status of a hack worker to get out the material and receive therefor only a modest salary and little or no recognition. A young person determined to be a career publicist usually may expect to put in his earliest years on a par with an army private—he receives small pay, does all of the drudgery, and somebody else receives the credit and the rewards.

The Competition Is Ferocious. Helping to drive down the pay standards in the lower ranks of publicity is the heavy competition. A number of young people who think they would like to be publicity men are willing to try to be for an apprentice wage. Something about publicity work attracts many who do not like to work in any other field, or cannot keep such work, and turn to the publicity dream as a hoped-for solution to their dilemma. In the big publicity centers of New York, Chicago, Washington, and Los Angeles, there is added competition from large numbers of persons, some with a great deal of ability and experience, who will work for only a fraction of what they are worth in order to get a foothold in the big city which is their goal.

In addition to these factors is that of growing competition for the available space and time in media. The actual output of news from the international and national fronts provides an intense competitive factor. More and more companies and organizations are hiring publicity men whose volume of output makes it increasingly difficult for any given publicist to get his material before the public.

The combined result is an ever-diminishing amount of available capacity for conveying publicity to the public, as compared with an ever-increasing number of aggressive publicity people trying to put their stories over through this method.

"The Story That Didn't Get In." This is a frequently recurring minor tragedy which brings a feeling of let down and self-reproach to the publicist whether or not he suffers whiplashes from those he serves. However good the story may be, factors beyond anybody's control may cause it to miss. Sometimes the finest of publicity productions is shoved out of the paper by a sudden major news event which devours all available space. At the same time, relatively mediocre and unimportant publicity efforts may pan out brilliantly because they do not run into spot competition. The ever-present threat of such a situation makes publicity production a gamble which may or may not pay off with publication.

There is a compensation for this unhappy situation in the genuine heart-warming thrill that a publicist receives when his best efforts are blessed with success.

"Everybody Is a Publicity Expert." The lawyer, the doctor, and the CPA are technical experts. They are usually accepted as the final authorities in their respective fields by their employers. Their subjects are sufficiently specialized that, as a rule, their judgments will be accepted by the layman.

The professional publicity man must content himself with the fact that almost every human thinks he would make a good publicity man. Many executives are willing to accept their own judgment on what is best to do or not to do with respect to publicity. It is not considered to be a hidebound, abstruse field of human learning, but rather a natural operating ground for the open expression of the talent of any intelligent man.

On one occasion, a trade association imported a famous economist to speak before its annual banquet. The chief executive of the trade association desired to keep the speaker under cover until the banquet. "We don't want any publicity. He would tell his whole story in advance, thereby spoiling attendance."

"On the other hand," retaliated his publicity man, "everything the economist says will make good copy. It will arouse interest. It will sell tickets to the banquet—which is your objective."

"I fear he will give away too much in the advance interview," insisted the boss. "Can't we keep him in the background until he makes his speech?" "No," said the publicity man. "The railroad which delivers him will report it. The hotel where he stays will

attempt to capitalize on his presence. The newspapers have a million ways of finding out he is in town. We run the risk that they will get the story somehow, and if we don't stage the interview it may well leak out and one paper may monopolize the story to the exclusion of general coverage. Probably, in this case, our association and its banquet will not even be mentioned. This will cost us publicity, while still publicizing the man you want to hide. In addition, the newspapers that are left out will be annoyed with us for permitting one paper to get an exclusive. Furthermore, we can coach the economist to give out one good story on his interview, while saving the subject matter of his speech for a second good story when he makes the address. And besides . . ."

"O.K. If we must, we must. Do as you think best."

The speaker had something to say at his interview which resulted in front-page story and pictures. The story helped to sell out a successful banquet. The speaker came through with additional newsworthy material in his address, so that the trade association enjoyed the benefit of two major publicity breaks, not one.

Many publicity men are not fortunate enough to work for such a reasonable superior. Stubborn executives frequently insist on having their way, thus destroying publicity opportunities and publicists' nervous systems. Meanwhile, the publicity man always has his neck out when he argues with his boss, because there are no absolutes in publicity. In the above instance, the speaker might have given a poor interview and been written up negatively. He might have proved a dud, and received no space at all. The publicity man must gamble, because if the interview had in any way been a failure, his stock with his boss would have gone down instead of up. The accountant can say, "this is so, absolutely"; the attorney can say, "this is the law." Publicists can do no better than say, "it may work out this way if everything turns out as we hope."

Another hazard which will come to every publicity man in the course of time is that his superior officer will sometimes insist that something which is dear to his heart is hot copy. He will demand that it be released, and will sometimes make things most unpleasant if the release fails to see the light of day. The publicist faces an inescapable dilemma: if he insists on his point, the boss will be unhappy; if he yields, the editors will be unhappy, the story probably will fail, and the boss will be unhappy anyway. If the publicist's gloomy predictions are borne out by unhappy results from the release, it is often construed to be the publicist's fault even though the thing was done against his counsel.

The solution to this problem, when it occurs, is for the publicity man to have the courage of his convictions. If he is sure he is right, his only course is to make an issue of it and be willing to accept the consequences, whatever they may be—including that he may be fired. On the other hand, if he is less than completely sure of his own ground in the situation, he should remember that the executive in question, with greater age and experience in most cases, may be correct in his judgment. A publicity man will have plenty of leeway if he follows the precept of "Go as far as your conscience will let you; do nothing that will make it impossible for you to live with yourself."

PUBLICITY WORK FOR WOMEN

Melva Chesrown, in a statement given over television station WOR-TV and printed in the *Public Relations Journal*, issued sound advice which applies in most particulars to men as well as to women:

The public relations woman must combine some or all of the following qualities. She must be flexible and have the ability to see the other fellow's point of view. She must be intellectually curious, with a desire to get at the facts and then have a facility with words to present those facts clearly. She must have enthusiasm and ambition.

There is no direct path to the public relations job, but there are many indirect routes. Become a secretary in a public relations department or counseling firm. Newspaper or magazine reporting is another route. Public relations is growing up. There will be need for broader knowledge of human behavior and more people with experience in product and public opinion research.

Above all do not expect to get a public relations job because "you like people." Decide on the type of business you want to be in, find out all you can about it. Then approach a prospective employer with some knowledge of his product, his problems, and what your public relations contribution can be.

Publicity is by no means a man's world, and, in fact, the ladies are making increasing progress in the field. Many of them established a foothold while some of their male colleagues were in uniform during World War II. However, women are achieving and maintaining a proud position in the ranks of publicity by their ability to do good work, rather than any competitive circumstances which may have at some time made it relatively inviting for them to enter the field.

Women will find their best opportunities in certain specialties, such as women's clubs, fashions, the churches, some conventions,

some types of personal publicity, social welfare, education, and women's activities of business enterprises. The fact that many organizations have a stake in reaching the feminine half of the human race opens wide the door for able lady practitioners. More and more, large publicity organizations include one or more women to handle the feminine angles.

As a generality, a good woman can hold her own with a good man in the creative and imaginative aspects of publicity work, but the men have an edge in greater stamina and ability to stand up under the tremendous pressure of heavy campaigns. Today we have feminine soldiers and sailors, but the men still monopolize the front-line combat.

For this reason, and particularly because business generally is still considered to be a man's world despite demonstrated brilliance by outstanding women in the field of business, the general feeling still is, "A good man can surpass an equally good woman at almost any time." With no lack of recognition of the ability, good judgment, fast thinking, and outstanding performance that women have evidenced in publicity work, it must be recognized that there are still a number of situations where only a man can do the job. There still are a number of top executives and leaders who expect to deal with a man, and wouldn't accept a feminine publicity executive.

One woman did a splendid job at a motion-picture-studio publicity department until her superiors, evicting her simply because she was a woman, ruefully found it necessary to replace her with *three* men.

Women excel in such aspects of publicity work as organizing committees, contacting people by telephone, following through for endorsements, conducting speakers' bureaus, and general publicity staff work ranging from rewriting copy on up to feature writing, interviewing, and broad-scale general organization activities.

Women are especially good for such work in campaigns because they provide employment of a part-time nature, and many married women like to balance their time nicely between working part of the time and being housewives part of the time.

THE TWO BASIC TYPES OF PUBLICITY ORGANIZATION

FULL-TIME PUBLICITY STAFF

Probably the majority of employed publicists are on the payrolls of corporations, associations, government bureaus, and other organizations which maintain a year-round publicity operation. These men enjoy the security of a steady and assured income as contrasted

with the sometimes higher remuneration plus greater risks of agency publicity people.

Publicity-staff employees, stabilized by a sustaining assignment, develop loyalty to an organization and its ideals. Their principal motive is to improve the public standing of the organization they serve. For that reason they are inclined to be more conservative in their publicity practices.

The publicity staff of an organization constitutes an auxiliary news staff for the newspapers. It is, in a sense, an organization of "beat men" covering the employing organization for all media. Staff men tend to be less hard-driving than the higher-pressure special-event and campaign specialist who works in the agency field.

Because staff people are representing a single organization month in and month out, they tend to establish themselves with editors and develop a high ratio of acceptability for their material.

As J. Q. Mahaffey, editor of the *Texarkana Gazette*, said before a meeting of the Houston Chapter of the Public Relations Society of America:

No newspaper could afford the staff it would take to turn out the vast amount of news that fills the papers every day.

Not long ago I heard the chief of the Associated Press bureau in Washington say that if it were not for the assistance given by public relations men, his reporters could do no more than scratch the surface of the vast amount of news that flows out of the nation's capital every day.

The smartest editors and the smartest public relations men are those who have learned to work with one another.

Let us all bear in mind, however, that a happy relationship cannot exist in an atmosphere of mistrust. There must be a mutual regard and respect for integrity and truth and honor.

PUBLICITY AGENCIES

The modern business world provides an ever-increasing opportunity for the publicity man who wishes to go into business for himself, either starting his own firm or joining an established independent publicity firm.

The free-lance publicist is one who either works out of his home, or maintains a small office and takes single-shot assignments, usually for campaigns of one kind or another. Between jobs he is not burdened with the overhead of office and staff. He often makes a great deal of money on single important assignments—balanced by sometimes long dry spells with little or no income.

Some men are free-lances because they are just getting started

in the business and don't have enough accounts to open a larger shop. Others prefer this basis, because they are so constituted as to go "all out" on one thing at a time. Still others like to work in a desperate frenzy for a period of time, balanced by long periods of relative inactivity which they devote to writing, travel, or whatever pleases them.

The publicity agency can be organized in one of two ways. It can be a year-round organization with an established number of departments and employees operating all the time. Or it can be a small hard-core organization serving as a cadre around which a larger staff of specialists is built for campaigns and special assignments.

It depends chiefly on the nature of the firm's business. A company which specializes in campaign operations is more cyclical in the composition of its staff, because when the pressure is on it needs plenty of good people and yet it cannot afford to carry that maximum staff in quieter periods. A firm which provides a routine, month-in and month-out publicity service for corporations or associations will usually maintain a regular staff of people on the job all the time.

Many firms are a combination of these two types. They have a regular staff quickly mushroomed for campaign assignments. Publicity firms of any size will either have on a full-time basis or have access upon need to specialists in such fields as newspapers, magazines, radio, television, publications, organization work, speakers' bureau, and the handling of other media. Some firms maintain equipment and personnel for handling production and mailing of materials in large volume, while others find it more advisable to "farm out" such functions as photography, art work, printing, mimeographing, and the handling of direct mail.

Some publicity people call themselves "public relations counselors," although their work is actually restricted to publicity operation. The occult term "public relations" is believed to have more charm and possibly to command greater remuneration. There is no intended criticism of a firm which chooses the "public relations" designation, if it does a good and thorough publicity job, because publicity is the heart of public relations work. Public relations include other operations, such as personnel work, sales promotion, government relations, and a number of others. Many public relations firms specialize in just one or two of these fields, and indeed few firms are known to specialize in many of them.

The difference between a "public relations agency" and a "pub-

licity agency," where there is a difference, consists in the fact that while the publicity firm confines itself to the actual production and distribution of publicity materials in behalf of a client, the public relations agency either does not perform this particular service, or goes beyond it into one or more other fields. In some cases the difference might consist in the fact that the public relations agency actually counsels or advises its clients on policy, while the publicity agency, as such, does not presume to perform service or offer counsel in any field other than publicity.

Many large advertising agencies today maintain "public relations departments" under that name, while others maintain "publicity departments," so designated. The field of enterprise covered by these sections of advertising agencies can be as broad as the different fields covered by public relations and publicity firms themselves.

Most advertising agencies maintain their publicity operations as an adjunct or service to their primary agency function. Some of them perform a publicity service without charging a fee, as an added inducement to the accounts. In other cases substantial fees are charged. In some instances the publicity departments of advertising agencies develop accounts of their own which have nothing to do with the agency's advertising business, and may do no advertising—or even may place it with another agency.

Advertising Age determined in a survey that more than half of the agencies have at one time or another furnished free publicity service on advertising campaigns. Sometimes this is limited to strictly product publicity. At other times it is a full-fledged general publicity service. More than one third of the agencies have given free service to clients in general public relations and in community-supplier and competitor relations. Only 13 per cent have given free advice on employee relations, according to the survey.

Many advertisers seem to feel that because the advertising agency receives 15 per cent of a substantial advertising appropriation, the publicity should be a legitimate free service. Some companies overdo this to the extent that there is no percentage left in it for the agency. The best way to overcome this is for the agency to do away with its publicity department entirely (as some have done), or maintain a really independent public relations or publicity department which will handle its work under a separate billing.

An agency in Los Angeles was approached by a big chain of stores which said, "We will spend about a third of a million dollars

in advertising. That means easy money for some advertising agency. In return, we want the agency to provide us with a public relations counsel and a public relations program. The advertising will be cut-and-dried product advertising requiring little effort by the agency. We invite you to show us a presentation outlining what the public relations program will give us in return for our giving you this large advertising billing."

An arrangement of this nature is unsound and unwholesome for both the advertising agency and the client company. It is a form of chiseling which is sometimes imposed by an advertiser with a narrow point of view. One way for an advertising agency to solve the problem with finality is to get out of public relations altogether. Many have done this.

There is also a tendency for some firms, especially new and small firms, to offer both publicity and advertising services at the outset. Sometimes a firm which places its emphasis on a publicity service will offer a secondary advertising service. One publicity man who is a partner in such a firm said, "Why should I give away the commissionable advertising that grows out of my publicity work? It involves too much money."

Hill and Knowlton, one of the country's biggest public relations firms, made news when it invaded the field of advertising by placing copy, as an agency, in the 350 daily and weekly papers for one of its major clients, the American Iron and Steel Institute. Carl Byoir and Associates, another major national firm, has several times considered this idea. At one time it went so far as to set up a subsidiary organization to discharge certain agency functions, but the Byoir firm itself has not as yet actually entered the advertising field.

There is no generally accepted or well-established rule of thumb or formula for mixing or combining the functions of publicity and advertising. They are two different but closely related techniques. There is no question but that in some instances there is an advantage in having the planning for both of them viewed from the same perspective and supervised by the same intelligence. Yet they are basically different functions in their nature and approach. In almost every case a person extremely adept at either one of them will not be equally at home with the other.

However the basic organization is carried out, and whatever the promises of remuneration and similar considerations, it is a healthy thing to keep the functions separate. If they are both conducted

under the same roof, it is better that they be in different departments and under different supervisors.

Progressive advertising thinking and progressive publicity thinking have a tendency to become confused if they become too intimate with each other—either under the same head of hair or the same roof. The nice balance is where each of them is independent, and yet they are closely correlated in the policy thinking and planning of a company, an organization, or a campaign.

CLIENT RELATIONS

ADVANTAGES OF A PUBLICITY-AGENCY OPERATION

From the client's point of view, a publicity agency has the following advantages:

1. Smaller companies that cannot afford a full-time publicity man or a reasonably competent publicity staff can get the service at a lower cost by engaging an agency which divides the cost with other clients.

2. The agency offers to its clients a comprehensive publicity experience and established publicity machinery. For example, the agency makes available specialized services in such fields as photography, radio, television, and publications. Any given service may be an integral part of the agency or a subcontractor supervised by the agency. The agency also will have widespread contacts within the media, and with other organizations and agencies in a community, or even throughout the nation.

3. Agency service is more flexible. The agency can throw in necessary extra manpower and talents when there is a special campaign or a peak load of work to be done, and can economize with a light staff when things are quiet. Most organizations and businesses are not equipped to do this efficiently. If a company maintains a big publicity department, the employees may waste time in slow periods. In a small department, employees may work their hearts out while giving insufficient attention to a heavy volume of work.

Many companies solve this problem by maintaining their own publicity departments and supplementing them with agency help when circumstances require.

Sometimes even the best staff publicists get too close to their jobs. A good agency brings in the invaluable resource of perspective, based upon its long experience in doing many things for many people and organizations. It will see solutions to problems and

opportunities for results which a staff man, however outstanding, may miss by being too deeply involved in his routine.

Clients should also consider the potential disadvantages of agency handling. Most of these can be overcome by retaining well-established, highly competent agencies.

Some agencies do not give the same concerted and individualized attention that could be expected by the client of its own full-time publicity department constantly working in behalf of the company. Unless an agency bears down carefully and constantly, it may not comprehend policy matters as intimately as would a competent staff specialist.

THE QUESTION OF REMUNERATION

Among the major problems of publicity men starting their own business is the question of how much they are going to charge. It is hard to find the right answer, as the same agency may charge a modest fee for a small chore and an impressive fee for a big campaign or heavy-duty assignment. Determination of fee rests between the publicity man and his client. This question is vital to anyone considering publicity as a career, and is also treated elsewhere in this chapter and in Chapter II.

Any worker is worth his hire. Any individual publicity man must work out a formula based on what he knows his own worth to be to himself, plus his best judgment of the value of his services to any given client in consideration of such factors as the end objective, the total budget, and the amount of effort required.

Once a surgeon who received a request from a patient for an itemized bill submitted the following:

For Cutting	\$ 25.00
For Know-How and Where	<u>225.00</u>
	\$250.00

The patient wasn't shocked when he checked the statement. He expected the good doctor would charge for his experience and add it to the bill. The publicity man is a professional man and might remember this anecdote in working out his fee structure.

MAJOR CENTERS OF PUBLICITY

There are four major centers of publicity in the United States. Undoubtedly a heavy majority of the publicity workers in the country live and work in one of these four cities:

1. *New York*—the business, commercial, and financial capital

of the United States. As such, it is and probably will always remain the national headquarters for the majority of big manufacturing and financial corporations and companies, and consequently the headquarters for their publicity operations.

In addition, and largely for this reason, New York is also the country's "media metropolis," which makes it a clearing house through which most national publicity must clear. This is because New York is the home of most of the country's major magazines, bigger book publishers, major radio and TV networks, chief news and photo syndicates, and subsidiary creative services of one kind and another that help to produce the materials of communications.

New York is also the major center for national associations, headquarters for most of the large national campaigns, the Number One city in the Broadway show business, and the business headquarters of Hollywood's motion-picture industry.

Because of all these factors, New York is also the home office for the vast majority of the nation's bigger advertising agencies and public relations and publicity firms.

From the national point of view, probably a publicity man can reach more key people in New York by spending less than \$1 on a taxi ride than he can reach for \$100 spent in long-distance telephoning and/or travel in any other part of the country.

2. *Washington*—has increased its importance as a news center. Washington's press corps, aggregating hundreds of special correspondents representing the major newspapers and news services of the nation, is a substantial medium in itself. Publicity of national impact is often released in Washington, through speeches made there, inserts made into the *Congressional Record*, statements made before congressional committees, or other devices to make news material for this tremendous news-distribution machine.

The taxpayer picks up the tab for the salary and expenses for unnumbered thousands of political publicists for different agencies and branches of the government. A publicity man working out of Washington can frequently make tie-ups and other arrangements to use this immense and complex machinery as a springboard for publicity.

3. *Los Angeles*—has probably benefited more from publicity than any other major city in the world.

Hollywood's huge motion-picture enterprise is in itself one of the major media of publicity and has developed the biggest and most effective publicity machinery ever created by a source outside of government. Hundreds of correspondents, both foreign and

domestic, reaching newspapers, magazines, film publications, and other outlets, devote all of their time to telling the Hollywood story.

Radio and TV have their business headquarters in New York, but a substantial concentration of their entertainment originates in Hollywood to exploit the motion-picture talent which lives there. By these media and the motion-picture medium itself are sent forth anecdotes about California, pictures illustrating California, and constant references of every sort to the Golden State.

Because of the immensity of the geography of the United States, Los Angeles has become a sort of second New York for more than 5,000 industrial establishments serving the entire western part of the nation. This makes Los Angeles a vital and important secondary business, commercial, and financial center, which in turn increases its importance as a news center.

This combination of specific factors, plus the very publicity-mindedness of the community, makes Los Angeles one of the four major centers of publicity in the country.

Los Angeles suffers one major handicap from the point of view of national publicity, in the element of time. It has been said that "news moves from East to West," and that is literally true. Something that happens in New York City in the morning can make the afternoon papers in Los Angeles, and it is easy for anything that happens in New York, up to midnight, to make the next morning's newspapers in the Far West. On the contrary, by the time a happening takes place in Los Angeles, it is instantly three hours old in New York, and two hours old in Chicago. This is a hurdle that can be overcome, but it misses a lot of editions and it does set up difficulties which make operating national publicity out of Los Angeles akin to rowing upstream—rowing upward against the stream of time.

4. *Chicago*—America's second city, metropolis of the midlands, is second only to New York as a source of news in business, industry, transportation, and associations. By reason of its central location and the huge population which is within close reach of it from all four directions, Chicago is made the home office of a number of national enterprises and is the favorite convention city in the United States.

Due to its location and prominence, plus the fact that there is a certain provincial distrust of New York in the rest of the United States, Chicago is chosen as the headquarters for a large number of political, fund-raising, and other special national campaigns.

OPPORTUNITY UNLIMITED

With thousands of publicity positions in every facet of the nation's life, a publicity aspirant or an unemployed publicity man may feel that, despite the heavy competition in his field, if he has the qualifications his vista is "opportunity unlimited." There is a perpetual turnover among the thousands of existing publicity positions and accounts which constantly change hands, for the simple reason that human life consists of change. There are additional thousands of undeveloped and untyped potential publicity opportunities awaiting men who have the ability to develop them. Any publicity man who is looking for an opportunity to get started in the business, or to make an advantageous change, therefore has the abundant choice of scanning the already-established publicity operations or of creating his own new outlets.

The beginner will remember that newspaper experience is an ideal background for success in publicity work, although it is not absolutely necessary. Many successful publicity men have come up by working with other media or by acquiring widespread business experience. However, in publicity work there is no substitute for newspaper experience. Anybody in publicity work must at some time acquire a knowledge of the newspaper field and an ability in the fundamentals of newspaper writing.

The publicity man who is seeking an opening may profitably lay out for himself a small campaign of his own. It could include the following steps:

1. He should survey the field to determine the tools most suitable to his inclinations and abilities. This might include interviews with publicists in the fields where his interests lie and discussions with editors and media persons.
2. He may next interview executives in those activities and lines where he believes he could do the best work.
3. He should keep a record of all interviews and make notes of the suggestions which materialize. Some prospects will invite him to call again in a week or ten days or a month. Others will suggest new sources for interviews.
4. A publicity man who is particularly interested in a certain situation might profitably outline some ideas and even a plan of operation to submit. Sometimes the presentation of such a specific blueprint will open the doors.
5. He should consider whether his preference is to work on the full-time staff of an organization or to work for a publicity agency.

If he has a preference, he should concentrate his efforts along the lines he thinks best for him.

While a seasoned publicity man may wish to start his own business and successfully do so by establishing a bread and butter account which actually "puts him in business," no beginner is well advised to think of going into business for himself without first getting some experience. If his goal is to open his own shop, a publicist should not only get as versatile an experience as he can in the various lines of publicity, but some of it should include working with other agencies to learn some of the details and psychology of pursuing and developing new business and serving in a client relationship.

There are various clearing houses that a publicity man can profitably look into to explore his possibilities. For example, a chamber of commerce is an excellent source of tips for business-publicity opportunities. Trade associations may provide leads within specific industries. Reading daily newspapers and trade papers frequently results in live leads. Announcements of new business establishments, enlargements, new products, and similar changes and advances in the local community life will often lead to profitable opportunities. A study of advertising columns may develop ideas of large promotional-minded organizations which do not fully exploit their publicity opportunities. Frequently advertising managers and large advertising agencies can be a source of leads. A publicist might well consult some of his friends on the newspapers. Many conventions are interested in publicity coverage of their special events, and a publicity man who approaches some of them in advance may develop employment for himself. Discussions with well-established executives in the publicity field will often lead to productive ideas.

The publicity aspirant seeking opportunity is well advised to make a full-time job of his search. If he will get out into the world, circulate, meet people, talk with leaders in the appropriate fields, pound the pavements, follow through on suggestions and leads, his energy is certain to lead him to openings. From that point his ability to produce will be the long-range criterion of success.

PUBLICITY IS A WAY OF LIFE

The best qualification of a publicity man, and this criterion applies to no end of other professions and vocations, is that he love his work.

Once the wife of a football coach who frequently worked until

3 o'clock in the morning and was at it again at 7 A.M., after a couple of hours' sleep, asked his doctor: "Won't these long hours ruin his health?"

"He's okay if he loves his work," said the doctor.

The man who is considering whether to go into publicity work should have the same compulsion as his brother contemplating marriage vows. He should be "in love."

The executive considering which publicity man he shall hire may place a heavy reliance upon the faculty of enthusiasm. The publicist who most keenly revels in his profession will in nine cases out of ten be the top choice.

Publicity has become in itself a profession, a vital part of a new calling named "public relations." It has a solid national society, the Public Relations Society of America. There are a number of local and regional societies and clubs. There is a growing literature of the profession. There are such periodicals, excellent tools and references, as *Public Relations Journal*, published by the Society, and *Public Relations News*. Publicity and public relations receive ever-increasing attention from periodicals like *Advertising Age*, *Printers' Ink*, and *Tide*. *Printers' Ink* has created such excellent publicity tools as its *Public Relations Idea Book* and *Sales Promotion Idea Book*.

The good publicist is many things. His role is the expression and transmission of ideas. The better he is as a writer, speaker, organizer of thoughts, the more effective he is as a publicity man. A sense of drama, imagination, flare for capturing attention, ability to organize, are all part of his stock in trade. Ability and willingness, nay eagerness, to work hard are important arrows for his bow.

There is no "free" publicity. The term is a misnomer, if not a calumny. Publicity costs money—money to hire talent, money to produce and distribute materials, money to convert ideas into reality. The publicist who thought up the idea of offering a prize for capture of a gopher, and then having the gopher preside at the ground-breaking ceremony of a new building, got his story in the paper. Some might call it "free publicity"—but the publicist had to have brains and use them, the company had to put up a prize for the gopher, somebody had to catch the gopher, stories had to be written, pictures had to be taken, arrangements had to be made. It added up to a human-interest feature story good enough to make the papers. But it was not free, and it was not an accident.

Rather, this ingenious gopher "gimmick" was the brainchild of

a noted Los Angeles writer and publicist, Fred Beck, who dubbed it a "revolt against the cliché."

Said Beck, "I regard the use of notables and/or starlets to dedicate or break ground for a building as use of the cliché. Surely newspaper editors are a little weary of the same old pictures and the same old subject matter. It seemed time for a little originality."

Beck was cofounder and long publicity director of the famous Farmers' Market in Los Angeles. For this institution he devised the daily advertising column which appears in the Los Angeles *Times* and rivals for readership some of the regular columnists featured in that newspaper.

One of Beck's enduring public relations ideas at the Market was to arrange with the schools for a series of field trips, so set up that after the expeditions the kids would go back to school and depict what they had seen with crayons. Undoubtedly as the years go on an increasing number of patrons of Farmers' Market are people who years ago had immortalized it in crayon.

How ingenious publicity thinking can really produce was illustrated by an interesting experience of the General Electric Company.

General Electric announced in January, 1953, ten months before its 75th anniversary, October 15th, that it would give five shares of stock to each child born to any GE family on Diamond Anniversary Day.

The idea hit a "home run." Receipting for the reward were 180 families, costing GE \$71,000. The company had expected from 12 to 15 babies, and presumably had allowed some \$6,000 in the budget for this payoff. In a city the size of Los Angeles or Philadelphia (two million people) only 120 babies are born per average day. GE had but 226,000 employees, and some of them not married!

It took a bachelor, GE publicist William Haylon, to conceive *that* idea.

GE's famous "baby derby" was hardly "free publicity," but it was a triumph, a publicity ten-strike. Mr. Haylon's motives were chiefly the long-range employee-relations value of putting the stock into families of employees where it might stay for generations. But for a bonus, the idea hit the international publicity jackpot.

One might think GE's top command would have been abashed with this considerable overreach of its anticipated budget. Not at all. Chairman of the Board Philip D. Reed, said, "It was successful beyond our wildest dreams." It was potent brew for the stockholders—the company's stock went up from \$75 to \$78 on that

fruitful day, for a gain of \$87 million in total value of GE common.

Publicity is a way of life. The publicist who is going to the top must live with his job. As Leo Brown, American Medical Association public relations director, said in a speech to a state medical society and reported in *Time* magazine, "Public relations is prompt, courteous, efficient service made available 24 hours a day and 365 days a year. Good public relations is something like making love—you have to *participate* in it if you expect to get much satisfaction out of it."

The publicity man must be a beaver for work. The publicist will find that sheer volume of output and effort to manufacture that output can multiply results, if applied without relaxing attention to quality. As one publicity man said, "They don't use your publicity if you don't send it."

The publicity man is an artist, in the sense that it is his job to create things. It may be a simple thing, like a well-written newspaper story reproduced word for word *because* it was done well. It may be an operation like a fine special event, smooth in its every well-coordinated detail. It may be a major production, like a winning campaign. A man gets a big charge out of seeing his work there, the product of his imagination and his mind, the result of his labors and his energy, a thing which men see and feel—which colors the world around them and influences their lives, sometimes to a major degree.

The publicity man, in his way, by playing upon the minds of men as a musician plays upon his instruments, is helping to shape the history of his time. This gives him a keen and manly satisfaction which sends him again to his typewriter and planning boards and telephone to work and toil again, and again bring forth results.

We close by repeating the first criterion of success. The publicist must love his work. He must love the work itself, and believe in the cause he represents. Some do not, but they are the unhappy, mediocre ones.

My associate, W. B. Ross, and myself have a firm we call Baus and Ross Campaigns. We specialize in political campaigns. Campaigns are a form of the strenuous life. And every one of them pays off in victory or defeat.

"How do you stand it?" we have been asked.

"We love it," is the answer. "With us, a campaign is not a job—

it's a crusade. And our first principle and basic policy is that we will not undertake a campaign unless first we believe in it."

The publicist who believes in what he is doing can overcome the most formidable obstacles in his path, and he can develop the power and the resourcefulness to do what he must. Greater satisfaction hath no man.

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